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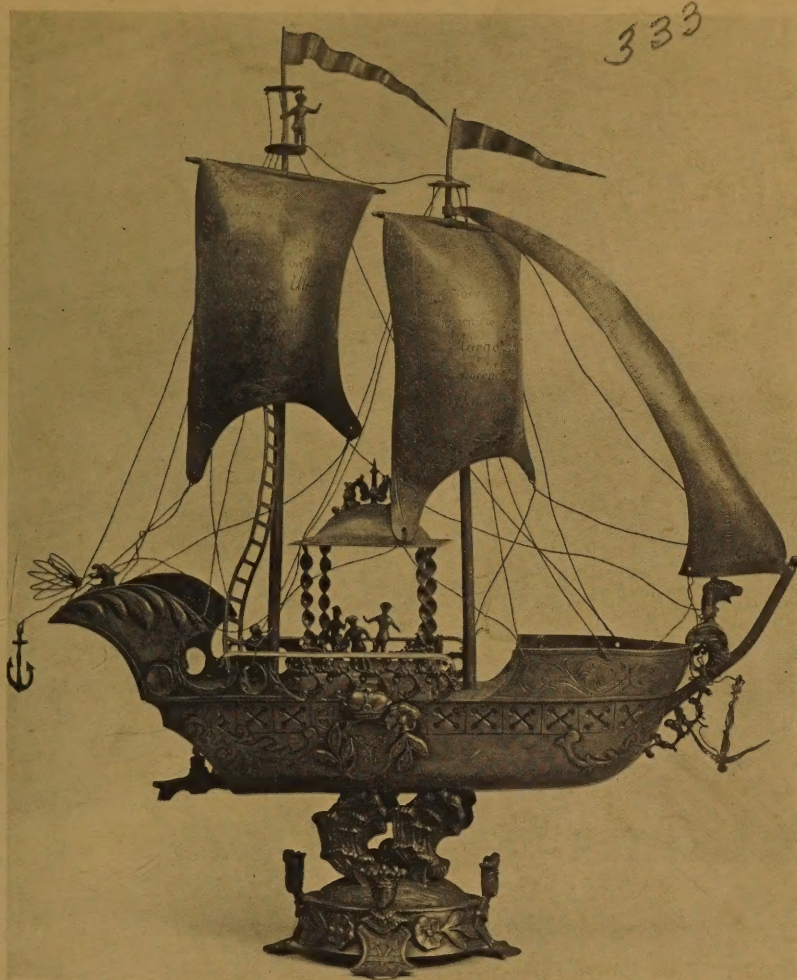
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ANTIQUES



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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

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THE MAPLE ROOM IN THE VILLAGE GREEN SHOP AT IPSWICH

CAREFUL ARRANGEMENT AT

The Village Green Shop

makes possible a correct estimate not only of the character and quality of individual items but of their relation to a decorative whole.

In the room illustrated, all the furniture is of maple. It may be purchased in its entirety or by selection of single examples.

Throughout this ancient house, choice early American furniture, together with decorative accessories, rare glass and fine china will be found in similarly attractive groupings.

GRACE S. WHITEMORE
59 South Main Street
IPSWICH, MASSACHUSETTS

CURTAINS *are* DOWN *but the* SHOP *is* OPEN

MY SHOW WINDOW is not empty this month—not by any means—it is simply undergoing a redressing for August. So, while the curtains are down, I should like to have your imaginations at work figuring on what you would like to discover when the exhibit again opens.

It will really help me very much if you will write to me and tell me exactly what you are looking for. We who collect for sale have constantly to make choices. We pass over some opportunities and take others—more or less at a guess as to which will prove most popular. Knowledge of the requirements of many clients is, therefore, a great stimulus to keeping the eyes open.

If, for example, you will look over my announcements in *ANTIQUES* for April, May and June you will find pictures enough to give you a fair idea of the kind of things which I pick up in this part of the country. They are mainly simple, old-fashioned, honestly made pieces which have been well cared for during several generations.

By referring to any item by date and number you can easily tell me whether you would like something similar, or quite different. In any case you can ask for my regular printed list.

The call for cherry wood is becoming so insistent that I advise your telling me just what articles in that material you would like—and of what type. Perhaps I may be able to send you pictures without waiting for the curtains of the Show Window to lift.

J. F. CAHILL & *Antiques by Mail*
WARSAW, NEW YORK

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CHILD'S MAPLE HIGH FOUR-POST BED

Octagonal Posts

About 1725

MAPLE HIGH FOUR-POSTER

Slender Posts

About 1800

"A Good Antique Is A Good Investment!"



13 inches high

15 inches high

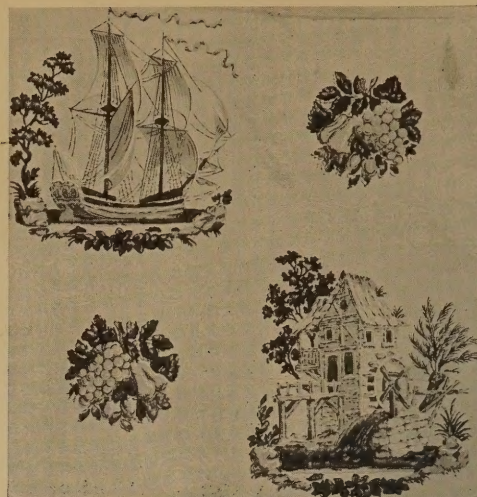
Old Fashioned Pickle Jars

In greenish glass, similar to Old Jersey Glass. They are useful as flower vases for porches or sun parlors, and make charming lamp bases. Reproduction.

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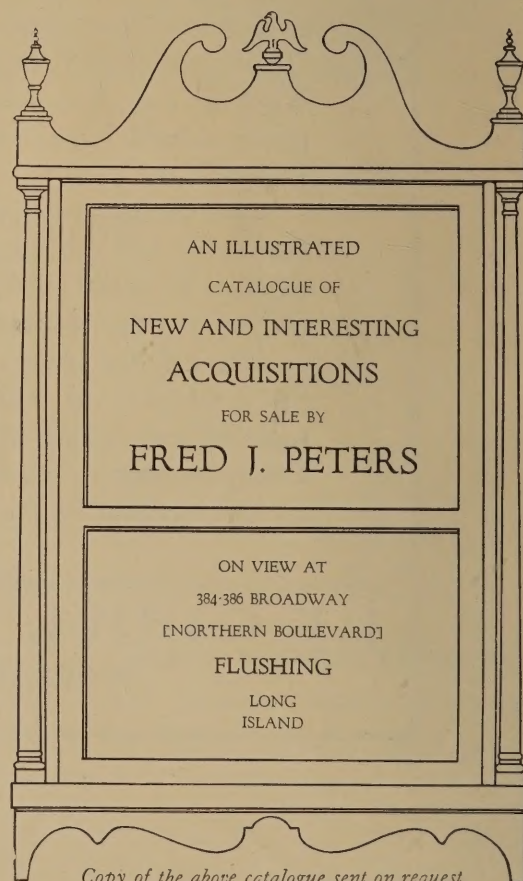
Side by side with the original paper, this charming reproduction could not be distinguished from it. The pattern is of my own finding in an ancient Connecticut dwelling. The making has been done for me in France; hence I own the design and I am the sole agent for it. The background is of a soft, pearly gray relieved by white tracery. Ships and Fruits and Trianon Mill appear in hues of rosy apricot, delicate pinkish gray and white, athwart warm green. Altogether, an irresistible addition to the papers at our disposal for old houses, or new.

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The WILSON TAVERN SHOP

is operated under the same direction which made the SUNDIAL SHOP in New York notable for the consistently high quality of its offerings and the expert correctness of its attributions. As the TAVERN collections are now open for inspection, visitors will be cordially welcomed.

STEPHEN VAN RENSSELAER
PETERBOROUGH, NEW HAMPSHIRE

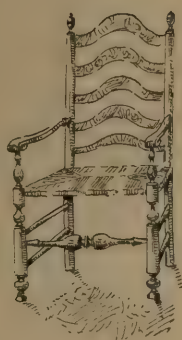
Don't Miss the Bottle Room

THAT is an important feature of the exhibit of antiques now gathered in the old Wilson Tavern at Peterborough, New Hampshire. Shown here under ideal conditions of placement and lighting is the remarkable series of early American bottles and flasks which formed the basis of the proprietor's well-known book on that subject.

But the bottle room is only one of many devoted to interesting groups, not only of early American blown glass, but of furniture, Lowestoft china, rare English china, prints, a large collection of American guns, pistols, duelling pistols and swords, besides foreign firearms and edged weapons.



A CHAMBER IN THE UPPER STORY finished in pumpkin pine

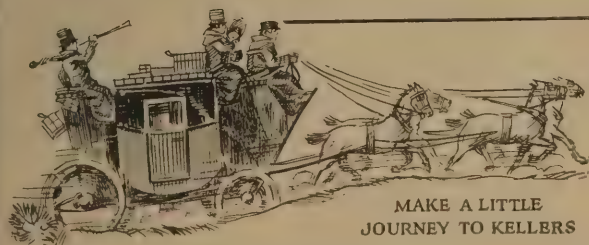


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For example: Choice is offered among some two dozen Grandfather Clocks similar to the one illustrated. One in particular, of curly maple, with 8-day movement, is unusually desirable.

Of ladder-back chairs Keller's supply includes a selection in both curly maple and dark mahogany.

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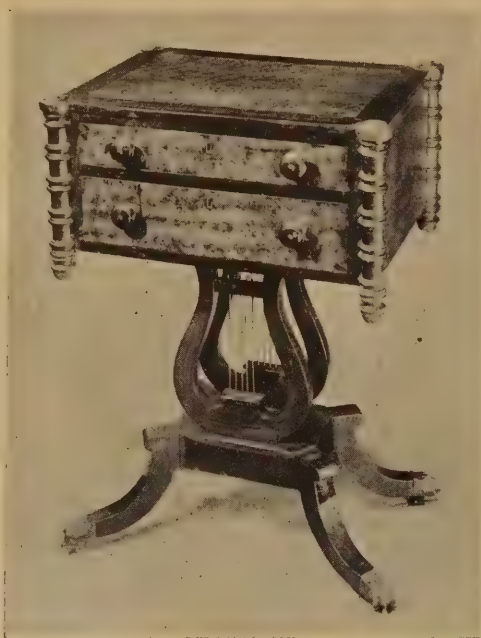
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JOURNEY TO KELLERS

Ferdinand Keller

216-224 South Ninth Street

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SEWING TABLE (*Style of Duncan Phyfe*)

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The stock of antiques constantly maintained by the Rosenbach Galleries is sufficient to supply the furnishing of entire rooms or to insure the finding of the one choice specimen to give distinction to an ensemble.

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RARE BOOKS

PRINTS
TAPESTRIES

OBJECTS OF
ART

The ROSENBACH COMPANY

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New York *Philadelphia*

Derby's Antique Shop, *Concord, New Hampshire*



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TEAPOT, SUGAR, CREAMER
TANKARD AND TONGS
LARGE MAHOGANY WASHINGTON DINING T



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A Gilbert Stuart Portrait, done about 1794
Silver Lustre Resist, Leeds and Lowestoft China
Rare old Collection of Indian Baskets
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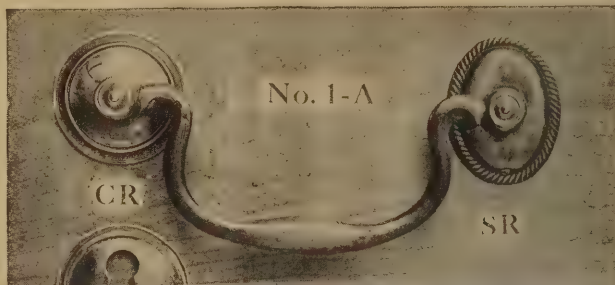
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A lovely Old-Fashioned House filled with
American Furniture, Glass, Old Iron
Prints, etc.

Don't Miss the Bottle Room

If you are motoring anywhere in the vicinity of
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Bennington, or Manchester you are
almost at the door of our shop.

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Furniture, China,
Silver and Glass,
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Set of 12 dining
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Duncan Phyfe.

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Our New Location will be

S. E. Corner SPRUCE & 18TH STREETS

THE SALE will continue until we move to our new premises. Have a large stock on hand and wish to reduce same as much as possible.

You cannot go wrong buying at this opportune time. *"One look is better than a thousand words."*

Arts

ARTHUR J. SUSSEL *Antiques*

1724 CHESTNUT STREET :: PHILADELPHIA, PA.



CORNER CUPBOARD
of PINE
Scalloped front.
Early butterfly
hinges



X-TRESTLE TABLE : PEWTER : BRASS : IRONWARE AND POTTERY

THERE is a captivating informality in one corner cupboard, a gracious dignity in another. Choice will depend upon the character of one's room. But both cupboards shown, since they are free from obscuring panels of glass, are of the type best calculated to display such excellent silver, pewter, lustered earthenware and fine china as is discoverable at the OLD HALL. And here is bright brass to dangle athwart the fireplace, and lanterns for walls or rafters.



CORNER CUPBOARD
of PINE
Arched front. Early
H hinges

KATHERINE N. LORING :: Wayland, Massachusetts

AMERICAN
SILVER
FOR
AMERICAN
COLLECTORS



TANKARD

By John Coney
(Engraved with arms of
Governor Sargent)



CASTER

By Zachariah Brigden
(Boston, 1734-1787)



PORRINGER (*Keyhole handle*)
By John Dixwell
(Boston, 1680-1725)



BRAZIER OR CHAFING DISH. By John Coney (Boston, 1655-1722)

Early AMERICAN SILVER

Colonial silverware—the finest expression of the cultured taste of the early American home—is becoming increasingly scarce as public appreciation widens and as rare examples are sequestered in museums and private collections.

While scarcity is inevitably reflected in the prices at which the choicer pieces change hands, the purchaser may yet rest assured that his investment is one calculated to yield him rich returns both in satisfaction and in a steadily mounting increment of value. The offering of the collection here illustrated is noteworthy. As a whole, it is representative of the best period of American silversmithing. Each item, furthermore, is, in itself, distinguished.

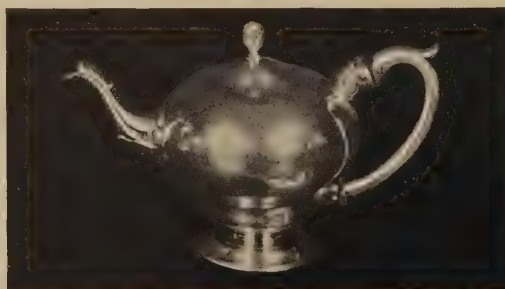
I prefer to dispose of it as a unit, either to some person who seeks a small group of things worth while or to one who will treat it as a nucleus subsequently to be enlarged.

To the latter I can offer additional specimens from my own reserves as well as expert advice and direction in his selection from other sources.

GEBELEIN

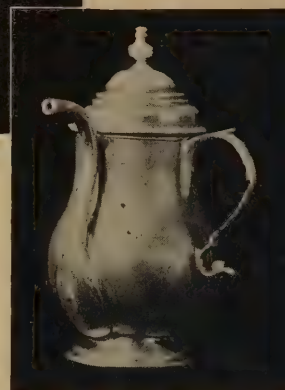
A Name that Stands for the Finest in Silver

79 CHESTNUT STREET, BOSTON, MASS.



TEAPOT. By William Simpkins (Boston, 1704-1780)

EXAMPLES
OF THE
WORK OF
NOTABLE
CRAFTSMEN

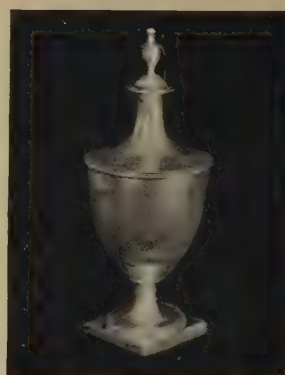


SPOUT CUP

By Samuel Edwards
(Boston, 1705-1762)



PORRINGER (*Geometric handle*)
By John Coney



COVERED BOWL
By John Vernon
(New York, 1789)

An enterprising individual purporting to be a shell-shocked soldier has, it transpires, recently been engaged in soliciting subscriptions to ANTIQUES.

Apparently this particular hero's malady is of that peculiar kind which involves a complete loss of memory immediately subsequent to the securing of four dollars from a sympathetic customer.

At any rate ANTIQUES has never received any subscriptions transmitted by a person such as is described; and those who contributed their money

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ANTIQUES

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HOMER EATON KEYES, Editor
PRISCILLA C. CRANE, Assistant Editor, ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
G. WARREN WHEELER, New York Representative, 25 West Broadway
Telephone, Barclay 7448

SIDNEY M. MILLS, New England Representative, Boston Office
Published by ANTIQUES, Incorporated
FREDERICK E. ATWOOD, Treasurer

to him have, apparently, waited in vain for the coming of the magazine.

It seems, therefore, necessary to caution the public against entrusting their subscriptions to any one not personally known to them either as a professional news agent or as an established and reliable dealer in antiques.

To be surely on the safe side, prospective subscribers are advised to deal directly with the Boston office of ANTIQUES. Such procedure will obviate delay and ensure against disappointment and the possibility of imposition.

The magazine ANTIQUES is the only magazine published by ANTIQUES, Inc., and is in no way connected with any other publication.

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THE BOSTON POST ROAD

—The Madison Avenue of New England

PLAN your antiqueing trip over this magnificent highway, stretching from NEW YORK to BOSTON, through a land rich in historic antiques and charming scenic beauty.

THROUGH beautiful and prosperous cities

pulsing with 20th century activity; quaint old villages enfolding the traditions of the Past—through to the Land of the PILGRIMS, where early American Antiques had their beginning.

Collectors and Antique lovers will be glad to know that a

Katharine Willis Antique Shop

is now located on this historic highway, midway between Rye and Port Chester.

At this shop is shown a remarkable collection of *Early American Antiques*—that were of the lives and homes of our forefathers.

Early pine, maple, cherry and walnut furniture, old irony, hooked rugs,

rare glass, old samplers, Currier prints—all are there, and a "NEW THRILL" awaits you.

The establishing of this new shop does not mean the depletion of my Long Island shop at 272 Hillside Ave., Jamaica, L. I.—the stock there is new and finer than ever, and is maintained at its usual high standard.

KATHARINE WILLIS ANTIQUE SHOP

272 Hillside Avenue, JAMAICA, LONG ISLAND

321 Boston Post Road, PORT CHESTER, N. Y.

(Personal mail address)



EMBROIDERED BED COVER (c. 1799)

Worked in satin stitch, with colored wools, on a fabric of homespun wool. The entire surface of the foundation material is covered by the embroidery. One of the rarest known examples of early American needlework.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VI

JULY, 1924

Number 1

The Editor's Attic

The Cover

THE illustration of a pewter ship on the cover comes from England through the courtesy of Howard H. Cotterell. The original belongs in the Charbonnier collection. Such metal ships—though in larger size—were at one time adornments of princely tables, where they served likewise a utilitarian purpose as salts or napkin holders. The specimen illustrated is a miniature interpretation of the early type. While quite probably turned out during the nineteenth century, it bears the date 1695, a modern workman's tribute of respect to the historic past.

The Frontispiece

July may not be the most auspicious month in which to call attention to a bed covering, particularly to a type which, hitherto, seems entirely to have escaped the attention of collectors and of writers upon early American handicrafts. The type referred to is of wool embroidery worked on a foundation of homespun wool blanketing or other similarly heavy material.

Perhaps this method of decorative needle craft constitutes a variant of crewel work; yet it displays peculiarities quite its own. Crewel work, as generally understood, consists of sprays and scrolls of flowers and leafage embroidered rather thinly on a background of linen, or wool and linen. Here the ground material serves as a foil for the pattern. The wool-on-wool coverlets, on the contrary, have their basic material entirely covered and obscured by the embroidery. The result is an extremely warm and heavy bedspread, evidently well calculated to provide complete immunity from wintry intrusion upon pious forefatherly slumbers.

Thus far the Editor has encountered a scant half dozen of such covers. Of these, however, only one—the example illustrated—gives evidence of needle embroidery. The technique of the others is some form of hooking. Concerning these latter, more anon, when sufficient space for discussion is available.

The present frontispiece is really offered as a bait, or perhaps as a kind of china egg, which may serve to tempt other similar pieces from their hiding places for study and publication. It comes from Connecticut, and, as its inscription indicates, belonged to one Amy Williams, who, with the aid of her female relatives, is doubtless to be credited with its making.

Amy Williams, in so far as may be learned, was born March 15, 1782. She died October 5, 1850. Her maiden name was Stanton and she was the daughter of Captain Amos Stanton who, six months before his daughter's birth, was killed in the Battle of Fort Griswold. Amy's mother was Prudence Alden Chesebro, a granddaughter of John and Priscilla Alden, famous for their romantic contribution to the history of a somewhat dour period.

Amy herself, at the tender age of seventeen years, married William Williams, who became, in due course, Judge of Probate in the present Connecticut towns of Groton, Stonington and Ledyard. To a descendant of this couple, Nelson C. L. Brown, of Noank, the Attic is indebted for information concerning the lady in the case.

Extended discussion of the remarkable bed cover which Amy Williams bequeathed to posterity must be reserved for another time. The piece was, in all probability, worked at, or near, the time of Amy's marriage, a fact which would bring its date not far from the year 1799. The design, whose general arrangement is characteristic of the eighteenth century, displays singular reminiscences of oriental motives. It is worked with fine, soft, woolen yarn on homespun blanketing, whose entire surface is covered. The technique is that which may as well be denominated "satin stitch." The colors selected are characteristic of the period: buff, blue and red-brown of varying shades, harmoniously blended. In a few places restoration has, at some time, been attempted. There occur, too, a few spots where the old embroidery has completely worn away from the still intact foundation. A hand-woven fringe in blue, white and buff binds the entire work.

Needless to say, this rarely beautiful example of early American needlework is no longer consigned to use as an habilitment of slumber. It serves as a wall hanging.



TOY MODEL OF FORTRESS MONROE (1847)

A Fortress for the Fourth

NOT unworthy of Fourth of July contemplation is a curious little model of Fortress Monroe which belongs to N. B. Jacobson of New York City. Its photograph comes to the Attic through the thoughtfulness of Messrs. Ginsberg and Levy of the same city. The whole affair, which is made of carved and painted wood, is enclosed in a box, or shadow frame, some fourteen inches in depth, nineteen inches high and twenty-four inches long. A somewhat unsteady looking sailorman appears to be leaving the fortification, which bristles romantically with cannon and is further protected by four soldierly sentinels and two lamp-posts of similarly resilient aspect.

The semi-circular fort stands against a mirror background in whose reflection the full round of its form is completed while its gallant guardians are multiplied by two. Mirrors again, edging the mound whereon the structure is elevated, constitute a watery moat whose placid surface is enlivened by sail boats. On the side walls of the box, the rigid calm which pervades the center of the stage gives way to warlike activity, for here are carefully pasted lithographs depicting Perry's victory, the overwhelming of the *Guerrière* by the *Constitution*, and General Jackson's victory at New Orleans.

The war of 1812 seems to have been still fresh in the mind of him who wrought this model. Yet that not particularly creditable event in the military annals of young America was, at the time, quite ancient history; for the Nation was well embarked upon its belligerent adventure with Mexico. This information is imparted by an inscription almost hidden by the flag which floats above the rampart. It reads *Fort Monroe, 1847*.

Weiss and Wurst

IN an earlier number of *ANTIQUES** the editor was so indiscreet as to make footnote suggestion that, in Germany, Weissbier is served in a very tall, slender glass. The remark

*See *ANTIQUES* for January, 1924 (Vol. V, p. 16).

has elicited indignant rejoinder from Theodore J. Eastman, a Bostonian, who speaks apparently as one having authority and not as those who are but scribes. At any rate, this is what he says:

What! Weissbier in glass? Nay, nay! I haven't asked Jimmie Huntington what *he* drank it from, but in Thuringia, at least, it was always served in wooden mugs—big ones, too—lined with a rather thick coating of rosin. At the end of a long walk to the Fuchsthurm and to the heights whence Napoleon bombarded Jena, one or two of those mugs provided coolness and wetness, and practically no alcohol to neutralize the cooling effect.

Glücklicher Herr Doctor! The Editor never had opportunity to bury his nose in the foaming froth of any wooden tankard,—to say nothing of one caulked and reinforced with rosin, which, like a bit of garlic wafted briefly over the surface of a salad bowl, must lend some fragrant ecstasy to the contents. But the oaken pot must be rather a rural blessing, after all. It could hardly stand the rough handling and the long soaking which have to be sustained by the vessels used in the populous urban *Brauerei* and *Biergärten*. These, in South Germany at any rate, usually purvey liquid joy in glass or in stone ware—occasionally in pewter, though the latter material rather suggests the malted bitter-sweet obbligato to an English mutton chop, or the needful dilutement for the stuccoed crust of a steak-and-kidney pie.

Two slabs of Bavarian rye bread, plentifully besprent with caraway, and enclosing between their massive surfaces a broad section of openwork cheese, demand a deep, dark and strong flowing flood, outpouring from a capacious reservoir a foot or two in height, crowned with pewter and girt about with salt-glazed stone. Such lighter provender as Weisswurst—a distended and somewhat pulpy veal sausage, popular in Munich as a matutinal snack along the homeward route from Carnival balls—will permit a less sonorous fluid note. Before the Attic was, the Editor has seen tall slender glasses of blonde content gracefully up-rearing beside plates of these rotund viands. A faulty transfer of thought may have argued that they embraced the thin fluid known as Weissbier.

But the stuff may, in fact, have been the more acrid Pilsener. So Dr. Eastman is probably quite right.* After all, the appeal of the pallid sausage and the flaxen fluid which chimes harmoniously therewith is not such as to grave the memory of them deeply in the mind. Better the Bratwurst of Nuremberg, bursting their lean brown flanks over the open coals of the *Glöcklein* in *Dürerplatz*, and, beside them, a towering krug of fresh-drawn *Tucherbräu*, heavily crested with a seething opulence of lazily unfolding bubbles.

Shortly To Be Published

THE article, *National Types of Old Pewter*, by H. H. Cotterell, published in this number, concludes a series which *ANTIQUES* believes will long constitute the most convenient and authoritative guide available to the collector of pewter. Arrangements are therefore now in progress for republishing this series in book form. It will appear before Christmas.

*A German friend has recently confided to the Editor the information that normally Weissbier is served in a wide, bowl-shaped glass; and that its flavor is enhanced by the addition of a few spoonfuls of raspberry syrup!



TWO QUAKER FIGURES
Of an unknown make. Owned by Mrs. Josephine H. Fitch.

A Parian Pair

THE two quaint little figures, here illustrated, of a Quaker and a Quakeress, benign and child-like of countenance, come to the Attic from the collection of Mrs. Josephine H. Fitch of New York. It has, hitherto, been more or less taken for granted that they are Bennington ware. On this point, however, John Spargo is quite specific. "They certainly were not made at Bennington," he remarks. "It is, however, understood that in Trenton, New Jersey, a number of such little figures were reproduced after the typical soft paste Staffordshire ornaments, among which similar designs are well known. Later, many were made in Philadelphia and vicinity."

Quaker figures might, quite naturally, claim a Pennsylvania origin. So this pleasing pair may well enough be assigned to the City of Brotherly Love. The small boy holds a nest containing three fledgling birds. The little girl's burden is less easily designated. At first blush it looks like a cage for accommodating the purloined family of the nest. If one is seeking a deeper symbolism, he may assume that the birds' snug habor is intended to suggest *home*; and that the apparent cage is, in reality, a miniature meeting house, and hence indicative of *heaven*.

The Truth and George Washington

THE following letter in correction of various statements which were made in an article published in the February, 1924, number* carries its own certificate of soundness. In addition, however, it may be remarked that the writer is recognized as a foremost authority on the subject which he here discusses.

*See ANTIQUES, Vol. V, p. 77.

Editor of ANTIQUES

Dear Sir:—

In the February number of ANTIQUES George H. Sargent, in an article on the *Portraiture of our First President*, has made statements regarding the well-known Sharples portraits, so different from those which have been heretofore universally accepted that I take occasion to call the matter to your attention.

Figure 4 in his article, is entitled "George Washington. The only known portrait in oil by James Sharples. Painted in 1796." Mr. Sargent, in his text, referring to this portrait says, "This is the only known Sharples portrait of Washington, and was formerly the property of George Washington Parke Custis. . . . The portrait is extraordinary in that it differs from any of the well-known attitudes of Washington, but in a letter about it George W. P. Custis wrote to a friend, 'I assured Lord Napier . . . that the Sharples was the best likeness of the man extant.'"

Let us examine these statements in order!

1. As to the 1796 portrait being in oil. The 1796 crayon portraits of Washington by Sharples have been known for one hundred and twenty-four years. In fact, Washington owned one himself and it was listed among his effects at his death. It is this portrait which descended to Mr. Custis. Sharples made two crayon portraits: one, side face, and one, full face. Many replicas of these exist, either by the hand of Sharples himself, or as copies made by his wife or son. With one exception, to which I shall refer later, every writer on the Sharples portraits known to me, is in agreement that the 1796 Sharples portraits of Washington were in crayon.*

In addition to the above, after Sharples' death, in 1811, his widow retired to Bristol, England, and there later founded the Bristol Academy of the Fine Arts. From its catalogue I excerpt the following: "In 1796 Sharples executed two pastel portraits of Washington." The Director of that Institution advised me that the authority for this statement was a diary of Mrs. Sharples in the possession of the Academy.

2. As to Mr. Sargent's statement that this portrait "Is the only known Sharples portrait of Washington." Bolton, in his recent book *Draftsmen in Crayon* (supra) records twelve replicas by Sharples of the crayon portraits of Washington, and I have lately seen another in the ownership of Mr. Luke Vincent Lockwood, which came from the Holden sale.

3. As to Mr. Sargent's statement that figure 4 (an oil portrait of Washington) was the property of G. W. P. Custis. In Mr. Custis' own *Recollections*, he twice refers to his portrait of Washington by Sharples, at pages 517 and 525, and both times refers to it as a profile likeness in crayon. This memoir was published shortly after the death of Mr. Custis by his daughter and Benson J. Lossing; and Lossing describes the portrait at length in his appendix, as in crayon. Is it possible that if Mr. Custis had owned this oil portrait, he or his publishers would not have referred to the fact?

4. From what source Mr. Sargent obtained his information regarding the letter to Mr. Moors is, of course, unknown to me, but if it was taken from the note in Vol. II, page 207 of Bayley & Goodspeed's edition of Dunlap, it is a pity that the entire quotation was not copied. It is as follows:

George W. P. Custis says in a letter, written four months before his death, to Thomas William Channing Moors, of New York: "The finest and purest likeness of the chief is the original picture in crayon by Sharpless, done in 1796, and with the original by Peale in 1772, of the Provincial Colonel, forms the first and last of the originals of Washington most to be relied upon in the world. Stuart's is the great original of the first president of the U. S.; Peale's, of the colonial officer; Sharpless', of the man." In another letter to the same, a month later, he says: "I assured Lord Napier, who made me an especial visit to inspect the treasures, that the Sharpless (original from life) was the best likeness of the man extant. Trumbull for the figure, Stuart for the head, and Sharpless for the expression, and you have all you can have of the portraiture of Washington." (The name is commonly spelled incorrectly Sharpless, as above.)

Mr. Sargent quotes only the latter part of the above in his article, and by inference at least, the reader is led to believe that, on Lord Napier's visit, Mr. Custis assured him that an oil portrait was the best likeness of Washington, whereas a reading of the entire quotation would make clear that it was the Sharples' crayon to which he referred.

*See Irving's *Life of Washington*, 1855, appendix to Vol. I, paper on the subject by Benson J. Lossing; *Character and Portraits of Washington*, 1859, Tuckerman; *Recollections and Private Memoirs of Washington*, 1860, G. W. P. Custis; *Original Portraits of Washington*, 1882, Miss Johnston; *Catalogue of the Collection of Herbert L. Pratt*, 1917, Charles Henry Hart; *Early American Portrait Draftsmen in Crayon*, 1923, Theodore Bolton.

5. The one exception to the unanimous belief that the only portraits of Washington by Sharples were in crayon, is as follows: Sometime in 1882 a plausible gentleman named James Walter appeared in this country with two life-size bust portraits of Washington in oil resembling the well-known profile and full face crayons by Sharples. He exhibited these in many parts of this country and claimed that they were originals by Sharples painted for Washington's London factor, one Robert Cary. Mr. Walter later wrote a book upon the subject, called *Memorials of Washington and of Mary, his Mother, and Martha his wife, from Letters and Papers of Robert Cary and James Sharples*; Scribner, 1887.

This book contained many letters claimed to be by Washington and Sharples, but question as to the authenticity of the portraits having arisen, the Massachusetts Historical Society appointed a committee "to investigate the historical value of the alleged Sharpless portraits of Washington," headed by Francis Parkman, the well-known historian. The report of this Committee* makes most interesting reading. In the opinion of Mr. Parkman and his Committee the letters were not only forgeries but were written by Mr. Walter himself, as they traced many of the eccentricities of his style into the mouths of Washington, Robert Cary and others. In brief, the Committee reported that the letters were forgeries and sharply criticized the provenance of the portraits and the good faith of their owner. The report closes as follows:

The Committee began their inquiry under a strong impression that the three portraits were what they were represented to be; but this was quickly removed on an examination of the evidence produced by Major Walter in proof of his assertions, since it is of such a character that, from reasons given above, and others almost equally cogent, they feel compelled wholly to reject it.

For the Committee,

F. PARKMAN, *Chairman*.

It should be noted that of the writers, Tuckerman alone, gave any credence to Major Walter, and that was before the report of the Parkman Committee.

I, of course, acquit Mr. Sargent of the intention to print anything but facts, and the exception that I take to his method is that he has used quotations referring to the crayon portraits of Washington to substantiate the claim that the oil portrait illustrated is by Sharples. This must come from unfamiliarity with the literature on the subject.

If the portrait, Figure 4, is the one which I saw in a dealer's hands one or two years ago, it is in my opinion a weak copy in oil of one of Sharples' crayons, by an unknown hand, as it fails to resemble, in style, brush work or color, the only oil portrait by Sharples known to me in this country. If this portrait is a new discovery, then I think the public is entitled to the facts, but in his article, in my opinion, Mr. Sargent has not brought forward one fact to justify the claim.

Very truly yours,

New York City

JOHN HILL MORGAN.

A Church Broadside of 1829

Not long since F. W. Guild of Holliston, Massachusetts, discovered in an old desk the fairly ancient broadside which is reproduced herewith. This document, which dates from the year 1829, thriftily combines notice of the religious dedication of the new meeting house at Middleboro, Massachusetts, and of the sale of pews, whose disposal was calculated to defray the commercial cost of erecting the building.

This new meeting house, it may be remarked, was the third to be constructed by the Middleboro congregation of the First Church. The original edifice, unfortunately, was burned. The second was abandoned as too small. The third, here advertised and today still in use, was decided upon as early as 1827. Thomas Weston, in his *History of the Town of Middleboro*,† tells us that for the building site four acres of land were purchased from Zenas Cushman. James Sproat was the architect. The cost of erection amounted to between \$12,000 and \$13,000. Mr. Weston

states that the dedicatory sermon was preached on January 11, 1829. That was a Sunday. The broadside, however, advertises the event for the previous Tuesday, and that is probably when it occurred.

Evidently no pains were spared to make the service sufficiently momentous to attract a large and distinguished gathering which might be counted upon to bid liberally for the privilege of securing desirable pews. The Reverend Lyman Beecher, father of Henry Ward Beecher, and the most distinguished preacher of his day, had been engaged to deliver the sermon. Apparently he accomplished all that was expected of him.

Typically of the Empire Period

As for the broadside heralding the advent of the new church edifice among the many religious mansions of New England, its interest is rather historical than typographical. In this latter respect it illustrates the beginning of a decline in the printer's art, which is first clearly observable at the close of the first quarter of the nineteenth century and which continued, without much interruption, until well toward the close of that period. The heavily shaded Roman characters here exhibited substitute ponderous emphasis for the refinement and grace of the earlier Caslon forms. The borders are heavy and monotonous, and in the securing of vigorous display, considerations of spatial balance, proportion and variety have been largely obscured. Just about this time, those persons who could afford it were shoving their exquisite Hepplewhite and Sheraton furniture into the attic and were rejoicing in the acquisition of massive pieces, often badly designed and of fearsome heaviness, but elaborated with columnar appendages, and rendered still more ostentatious by means of great panels of veneer in crotch mahogany, whose play of light and shadow caught and held the eye as insistently as did the vivid contrasts of the new fangled printers' types of the day.

Dedication, AND SALE OF PEWS.

THE NEW MEETING HOUSE will be dedicated by religious services, on **TUESDAY, 6th January, 10 o'clock, A. M.** **Rev. Dr. Beecher**, of Boston, will preach the Sermon; **G. Rounseville, Z. Eddy, W. Bourne, T. Weston, J. Eddy Jr. S. Thompson and S. Ellis**, Committee of Arrangements, who are to meet next Saturday at the Meeting House, at 2 o'clock P. M.

The Pews will be sold at public Vendue at the Meeting House to the highest bidder for choice above the appraised value, the next day after the dedication; sale to commence at 1 o'clock P. M.

To the highest bidder who shall pay for a Pew the amount of its appraised value and his bid for choice, & also to such as shall give his note therefor with two good securities, the Treasurer will give Deeds, in form prescribed by vote of the Precinct.

But if the highest bidder for any Pew shall choose to pay or secure the payment of one fourth part of the appraised value and choice, and to give his note for the residue, the Treasurer will give him a contract for a deed of this import:—

"Whereas—has this day paid to the Esgt. Precinct in Middleborough—dollars, and has given his note for—dollars payable to the Treasurer of said Precinct or to his successor. Now, if within two years from the date hereof, said—shall pay said note and the interest thereof annually, or secure the payment thereof to the satisfaction of the Prudential Committee of said Precinct, he is to receive a Deed of Esgt. No.—in the New Meeting House in said Precinct, in manner and form prescribed by vote of said Precinct, but not otherwise," and to be signed by the Treasurer.

The plan exhibits the number and order of the Pews, and the appraisement made by the Committee chosen by the Precinct, to wit:—**Mr. C. Godfrey** of Taunton, **Mr. E. Kingson** of North Bridgewater, and **Mr. E. Fisher** of Bridgewater. Besides the Reserved Pews there are Reserved Seats in the Singers' Gallery, which the Prudential Committee, **G. Rounseville, H. G. Wood, and J. Thompson**, will assign to such poor persons as are not able to hire, and which they will let, by the year, to others. They will also assign seats to poor children in the reserved Pews.

Persons of advanced age and who do not hear well will like the Deaf Seats.

Dec. 29.

W. BOURNE, Treasurer.

PART OF AN OLD BROADSIDE (1829)

The Dr. Beecher here advertised to preach was the Reverend Lyman Beecher, father of Henry Ward Beecher. *Courtesy of F. W. Guild.*

*Massachusetts Historical Society *Proceedings* 1886, 1887, 2nd Series, Vol. III.
†Houghton Mifflin & Co., Boston, 1906.

Muskingum County, Ohio, Pottery

By RHEA MANSFIELD KNITTLE

Illustrations, except as noted, from the author's collection.

BELIEVING this to be the pioneer article upon a subject concerning which both supplementary and complementary data will be printed from time to time, I think it best to state a few of the more salient facts concerning not only the opening up and the settling of Muskingum County, Ohio, by the white man, but also the unusual evidences which the territory is revealing to the archaeologist and historian regarding its habitation and commerce during the cycle of the Indian, and, more remotely, of that race known as the Mound Builders. Ohio is peculiarly rich in her remains of this extinct civilization, and the Ohio State Archaeological and Historical Society, under the supervision of William C. Mills, director, and others of its personnel, are unearthing invaluable material. In Muskingum County we find a portion of the Great Flint Ridge, a peculiar formation of nature, containing what is known as the Flint Ridge buhr, which more closely resembles an enormous blanket or covering, than a rigid stratum. And this, by virtue of its intrinsic value, became the great factory site of pre-historic and historic Red Man. Not only did the Mound Builder, and later the Wyandot, Delaware and Shawanese tribes use this Ridge as a great quarry for their arrow-heads, drills, scrapers and skinners, but they shipped this flint by portage and pirogue, throughout the Ohio Valley and the Lake Erie region.

Mr. Wilbur Stout* assigns this Flint Ridge flint to the horizon of the ferriferous limestone. Its chemical analysis is such that it may be utilized for the manufacture of silica brick, or for potter's flint of white ware bodies. Professor E. Demorest has analyzed it as follows:

Silica	SiO_2	96.40
Alumina	Al_2O_3	1.52
Ferric Oxide	Fe_2O_3	.48
Lime	CaO	.30
Magnesia	MgO	.04
Water, comb.	H_2O	1.20
		99.94

On the high hills of what is known as Section 14, lying south of Zanesville, appears also a calcareous or silicious rock of great virtue, and another valuable formation is known as Putnam Hill limestone. The potter's clay in this territory is of great entity, and is found in quantity. In some

sections, it is greyish-white, in others, reddish, as in Powhatan County, Virginia. Again it assumes a tawny shade. A garden of the gods for the arrow maker, the potter, the glass fashioner, is this territory!

In June, 1774, the Earl of Dunmore, Governor of Virginia, ordered four hundred men, under command of Colonel Angus McDonald, to rendezvous at Wheeling, and from there to proceed, by waterway, to that section of the Great West known first as a part of Washington and Fairfax Counties—later Muskingum—for the purpose of exterminating several flourishing Indian villages and of obtaining information regarding the territory. This expedition was called the Wakotomaco campaign and ended in indifferent success.* The pilots were Jonathan Zane, Tady Kelly and Thomas Nicholson.

Twenty-two years after, in May, 1796, Congress passed a law authorizing Ebenezer Zane to blaze a trail from Wheeling, Virginia, to Limestone (Maysville),



Fig. 1 — MCINTYRE'S HOTEL
AT ZANESVILLE (1800)
From a woodcut of 1847.

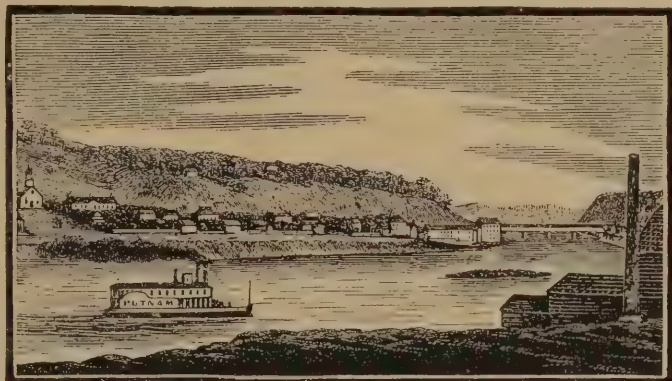


Fig. 2 — PUTNAM (1846)

From a woodcut based on a drawing of 1846. This town, originally Springfield, in 1814 became Putnam, and is now a part of Zanesville.

Kentucky. Accordingly, in 1797, this intrepid pioneer accomplished the feat, crossing the Muskingum, the Hocking and the Scioto rivers by raft. The original map routed Zane at another point along the Muskingum, but, when the Zane brothers and John McIntyre, their sister's husband, beheld the falls at the junction of this river and the Licking, they realized immediately the value of both the hydraulic power and the navigable resources. Altering their survey, they made the crossing point where Zanesville now stands. This first settlement was called Westbourne, until the day of the post office; then Zanestown, and

*Geology of Muskingum County, Bulletin No. 21, Geological Survey of Ohio.

*Doddridge's Notes.



Fig. 3—EARLY ZANESVILLE POTTERY

The crock, only three inches high, is of red clay glazed with red. It was made by Samuel Sullivan, Zanesville's pioneer potter, about 1808. The teapot is chocolate color, highly glazed, and dates from 1840 or thereabouts.

ston records it as meaning "a town on the river site." The Shawanese, however, called the location Wa-ka-tamo-sepe—"village on the beautiful stream."

A trading post had been established at this river junction, two years prior to the blazing of the government trail. In 1794, Joseph F. Moore, Harman Blannerhasset† and Dudley Wood, of Marietta fame, rolled up log cabins on the river's bank and established a headquarters for the fur trade from Detroit to Pittsburgh by the way of Marietta. The Palaska Mills were later built upon the site.

The Zanes and McIntyre settled in this spot and McIntyre erected a large log house to meet the needs of the times. Later historians have called it a "tavern" or "ordinary"; but this generous soul let it be known that the place was for "rest, refreshment and nourishment." Here came Louis Philippe, who was to sit upon the throne of France, and many an interesting tale is told of his days in the wilderness with his remarkable host, who, on dying, left \$200,000 for educational purposes to the poor children of the town he had founded.

In 1802, Springfield, across the river, was laid out by Dr. Increase Mathews, Levi Whipple and Edwin Putnam. Charles and John Roberts surveyed it in 1808. General Rufus Putnam, a resident of this little New England type of village, had so endeared himself to everyone that, in 1813, the inhabitants gathered at his home and demanded that the settlement be called Putnam. Accordingly, by an act of the General Assembly of the State of Ohio, January 20, 1814, Springfield became Putnam. It is now incorporated in the City of Zanesville.

*Zanesville Gazette, 1835.

†At times the spelling of proper names does not correspond to their later form, but I have used that which is set down in the old records.—R. M. K.

Zanesville; while the trail has gone down in history as "Zane's Trace."* Kilbourn's *Gazetteer* claims that Moos-kingdom is Indian for "the glare of an elk's eye"; while Colonel John John-

Roseville, Clay Township, was laid out in 1812 by Ezekial Ros and was called New Milford until 1830 when it became Roseville in honor of its founder.

As early as 1808 Zanesville had two industries—a saw-mill and a pottery—and I am certain this pottery was one of the first to be operated in Ohio.* According to the early chronicler, it was built by Samuel Sullivan, who came from Philadelphia the same year and, after rolling up a cabin adjoining General Van Horn's land (now the northeast corner of Main and Third Streets), erected a kiln of moderate size and began the potting of a red earthenware, turning out articles of an utilitarian nature—plates, pitchers, mugs, jugs and other containers. The body of this ware is of reddish clay, and a slip of the same color, flecked here and there with black, covers the body. It is not so coarse as one might expect and it is a trifle deeper in tone than the familiar Pennsylvania pie plate. Being miniature, the crock in

*The first mention made of the manufacture of pottery in Ohio is in connection with the early history of Cincinnati. Cist states: "October 17, 1799, William McFarland commences a manufactory of earthenware, probably the first factory of any kind in the place; certainly the first of that description of goods." About two years later the same work was carried on by the Caldells as shown by a notice appearing in the *Western Spy* of Feb. 4, 1801, which reads as follows: "Notice—That we have just arrived from the State of Kentucky and commenced making earthenware at the house of Wm. McFarland, where people may be supplied with ware of the best quality and on the easiest terms, etc. James and Robert Caldwell." Through efforts of these men, the pottery industry in Cincinnati became firmly established. The following account of such work is given in Drake's history of the town in 1815: "Common pottery of good quality is made in sufficient quantity for home consumption."



Fig. 4—EARLY ZANESVILLE POTTERY

Carriage or sleigh foot warmer. The thermometer and screw at top are of brass. Marked on the bottom, "Pat. Appld. For." Courtesy of Mrs. H. A. Mykrantz.

The first pottery in Jefferson County was opened about 1806 by J. C. Fisher on Market Street, Steubenville. The clay was, of course, domestic, and the product was common red ware, glazed and unglazed. Mr. Fisher died in about a year and was succeeded by his son Thomas, who removed to Adams Street, and taking Samuel Tarr into partnership started a second enterprise on Market Street between Third and High.

Hillsboro, in Highland County, was also a center for this industry at an early date. From local records, the first pottery in the county was established about 1806 by Richard Iliff at what is now known as the Eagle Spring, a mile southwest of the courthouse.

Digest from Wilber Stout, *Geological Survey of Ohio*.



Fig. 5—EARLY ZANESVILLE POTTERY

American Rockingham Dog. Made by Staffordshire potters who migrated to Ohio in 1840. The similarity to English pottery canines is quite obvious.

Figure 3 has escaped the ravages of time, being handed down from one generation to another in a Muskingum Valley family.

Samuel Sullivan was born in the state of Delaware, April 10, 1772, and died October 15, 1853, at a farmhouse in Falls Township, Muskingum County. He is described by the historian as being "both sober and industrious," a meritorious epitaph, yet we wish more had been written about this good man, who brought his craft to a wilderness that other intrepid pioneers might have the common necessities of life. How the women of the settlements must have welcomed his advent!

Next, in order of time, came Jacob Rosier, who, in 1814, emigrated to Newton Township. All the data I can find is that he made stoneware. In 1828, A. Ensminger was also turning out crocks, jugs, jars and churns of stoneware; but no marked, or otherwise authenticated, pieces of either potter have, as yet, come to notice. It is, however, hoped that these articles will be the means of uncovering specimens, together with more detailed information regarding the men themselves.

The pottery of Muskingum County did not reach the state of expert craftsmanship until 1840, when the census of the twenty-six townships, covering an area of six hundred and fifty square miles, was 38,746. The nationality of the inhabitants was diverse; England, Wales, Ireland, Scotland, Sweden, Norway, Germany, France and British America contributing to the population, according to Howe in his *Historical Recollections of Ohio*.

The red letter year for potting in Ohio was 1840. At this time Bernard Howson, John Hallam, George Wheaton and two other experienced potters from the Staffordshire district of England, hearing of this clay El Dorado, set sail for America, and, coming to Zanesville, erected a kiln. They engaged in making a brown and yellow ware, the body of which was yellow and quite thick, and the slip ranging from deep brown to yellow, the glaze varying from dull to very high. They carried the moulds and patterns of the old country in their minds' eyes and re-created the forms familiar in England, calling the ware "American Rockingham."

It was not marked and bore a great resemblance to the "American Rockingham" which began to be made in East Liverpool, Ohio, at the same time.

The output of this kiln was large and diverse; among the articles

being plates and pie plates, bowls of various size, mugs, pitchers, toilet articles, such as soap dishes and long flat tooth-brush holders, foot warmers, with thermometer attachment, asthma inhalers, bed pans, flasks

in the shape of a book, and fancy "spittoons"—these articles seldom being dignified in the middle west by their proper and more polite name.

The most charming of "American Rockingham" is perhaps the brown "curly-locks" dog, pairs of which were made to grace each side of the fireplace (not for door stops). My grandfather delighted his small children one day by bringing home from Zanesville "Fido and Toby." They have passed into oblivion, being affectionately hugged once too often by admiring youngsters. But the dog in the picture (Fig. 5) is of the same origin, although having nearly met with the same fate as the others.

Much of the Ohio output has been erroneously labeled "Rockingham" (meaning the English ware), or Bennington, by dealers and collectors not conversant with the subject; and there is ample excuse for the mistake, for at times it is very difficult to distinguish examples from foreign makes. But the likeness to Bennington is more remote, if one is familiar with both wares.

I have, at various times, possessed plates, octagonal covered vegetable dishes, octagonal sugar bowls, cream, water and cider pitchers, teapots, twelve-inch platters, with impressed borders, eight, ten and fourteen-inch pie plates, mugs, soap dishes, bowls—from pint to gallon size—dogs and cuspidors. I have never seen a tea or coffee cup, a tea or coffee stand, or a cake mould in Ohio pottery.

In 1846, Bernard Howson and his father, John, became the owners of the plant, this co-operation lasting until the death of the venerable father, in 1863, when the son became the sole proprietor. During the '40's and '50's, the workmen were, in the main, English, and the annual amount of business averaged \$8,000. From the late '60's to '73 the output degenerated from an artistic standpoint. The plant became an ink-bottle factory. In 1874, Messrs. Fisher and Lansing, from New York, leased the place and started the manufacture of floor and faience tiling.

Pyatt, the master potter, reached Zanesville in 1849, and, like Howson and Hallam, he also came from the Staffordshire district, drawn by the tales of a superior clay in the new country. With him came other artisans, and they at once engaged in erecting kilns and potting a ware very similar to the other "American Rockingham," only more



Fig. 7—EARLY ZANESVILLE POTTERY (c. 1840)
Pie plate. Brown and yellow.



Fig. 6—EARLY ZANESVILLE POTTERY (c. 1850)
Four quart pitcher. Brown tones over yellow body.
Modeled probably by Pyatt.

delicate of design and workmanship. Figure 6 shows a four-quart pitcher, in soft brown tones over yellow body, highly glazed and in proof condition. For many years it stood in the most beautiful old stone house in Putnam, which was used by the Ohio State Legislature for a short period, when in 1810-11-12, Zanesville became the temporary capital of Ohio. I have seen this model in three smaller sizes: one, two and three-quart respectively.

In 1851, Christopher Getz, probably a Pennsylvanian, formed a partnership with Pyatt and, two years later, the roving Englishman went to Cincinnati, where, a history of Muskingum County states, he started, one after another, the majority of that city's early potteries. The year 1859 saw Pyatt and three other Englishmen journeying further west to Kaolin, Missouri, a pottery center on account of advantageous soil properties. In Kaolin they produced a white ware until the breaking out of the Civil War, when Pyatt retraced his steps to Cincinnati. But not for long. The lure of Zanesville called, and, in 1863, he returned, working for Bernard Howson for three years, until, vagabond artist that he was, he again embarked on his own enterprise. His plant was enlarged, in 1878, with a 10 horse-power engine, a boiler and other machinery, and, upon his death, March 15, 1879, his son, J. G. Pyatt, conducted the works under the name of The Tremont Pottery.

Joseph Rambo built a pottery on the Gratiot Road, Muskingum County, in 1863. It cost him \$400. It included a shop and kiln. Three hands were employed in turning out the main staples, which consisted of jugs, bean crocks, jars, bowls, pickle crocks, etc., which were in great demand, we are told, because of their remarkable durability, neatness of pattern and finish. The average sales per annum were 40,000 gallons, the market price ranging from 3½ cents to 8 cents per gallon.

In 1869, William Miner opened a "Stoneware factory" at the forks of Symmes Creek, the clay in this section being of excellent quality and abundance. The plant closed in 1883, the annual output having averaged 12,000 to 15,000 gallons per annum.

Alfred Wilber erected the Ninth Ward Pottery in 1873. Five years later, Calvin Bumbaugh purchased this property which he operated under the commercial name of The Star Pottery. Duncan Hamelback also built a ninth ward pottery in 1874 and turned out jugs, jars and churns; while N. K. Smith began potting in 1878, employing seven hands.

A year later, Jacob S. King and John T. Swope built a plant on the Dresden Road, north of Zanesville; but this is merging into an era which ceases to be of interest to the Collector of things American.

This list does not exhaust the Muskingum County potters—there were several others in Clay township alone. But it is a beginning and it is hoped that, before another decade has passed, enough evidence will have been accumulated to compile a worthy monograph upon the subject.

LIST OF MUSKINGUM COUNTY POTTERS

GROUPS I AND II

The Mound Builders	Prehistoric Pottery
Later Indian Pottery	Wyandot, Delaware and Shawanese Tribes

GROUP III

Samuel Sullivan	Redware	1808
Jacob Rosier	Stoneware	1814
A. Ensminger	Stoneware	1828

GROUP IV

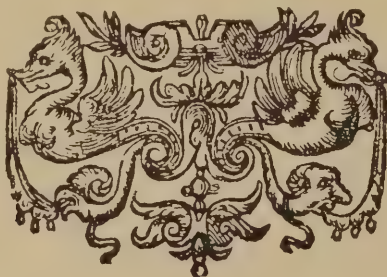
Bernard Howson } John Hallam } George Wheaton }	American Rockingham	1840
Bernard Howson } John Howson (father) }	American Rockingham	1846-1863
Bernard Howson	American Rockingham	1863-1874

GROUP V

Pyatt	American Rockingham	1849-1851
Pyatt	American Rockingham	1851-1853
Christopher Getz } Christopher Getz }	American Rockingham	1853
Pyatt returned to Zanesville		1863
Worked for Bernard Howson		1863-1866
Went in business for himself		1866-1879
J. G. Pyatt (a son)		1879

GROUP VI

Joseph Rambo	Stoneware	1863
William Miner	Stoneware Factory	1869
Alfred Wilbur (or Wilber)	Star Pottery	1873-1878
Duncan Hamelback	Pottery	1874
Calvin Bumbaugh	Star Pottery	1878
N. K. Smith	Pottery	1878





PIN-PRICKED PICTURES

Voltaire (facing right) and Rousseau (facing left). The pictures are identical in size, the ovals being $3\frac{1}{2} \times 3$ inches and the frames $6\frac{1}{2} \times 5\frac{1}{2}$ inches.

Pin-Pricked Pictures

By HARROLD E. GILLINGHAM

Needles and pins, needles and pins,
When a man marries his trouble begins.

UNLIKE this well-known nursery rhyme, my troubles left me when I was married, but I almost invited their return last summer, when, from one of her indefatigable hunts for the attractive and curious things of the late eighteenth century, dear to all collectors' hearts, my wife triumphantly produced her latest "finds." Her treasures this time were two unusual old portraits of men, coloured in delicate, soft hues, edged and outlined with small holes, and framed in charming ebony frames, recessed in centre ovals edged with beaded brass. At first I laughed at her bargains, and that was when my troubles began, for *she* knew what she had found and I was the ignorant one and properly chided as such.

Little, at the time, did I appreciate those two unusual pictures, but the more I examined them the greater became their interest to me, for until then I had never even heard of a pin-pricked picture; yet these fascinating articles have been made for well over two hundred years. It is said that they originated in France in the early part of the seventeenth century, though other authorities attribute them to England and fix the date of their origin as the eighteenth

century. These illustrated are undoubtedly of French origin, as are the oval pin-pricked silhouette portraits of Henry IV of France and his minister, the Duc de Sully, which are illustrated by Eleanor D. Longman and Sophy Loch in their charming and instructive work, *Pins and Pincushions*, London, 1911.

The process of pin-pricking is to lay the paper on a card board or several blotters, or even on a soft wood table, and prick, from the front, the outline of the object desired. (Take my advice and do not try the experiment on a mahogany table or desk top.) In some cases the design was drawn with very light lines, and pricked in, but on others it appears to have been made up as the artist went along. When deeper shadow effects were desired, the number of pin pricks was increased, and, in some cases, the puncturing was done from the reverse, to give a raised or heavier appearance. In the pictures shown, there is no evidence of a first drawing, though the striking likenesses could hardly have been otherwise produced. The paper seems to be strong, but very thin in quality, and these objects show the painstaking and elaborate work done by our early predecessors, using the simple pin for their principal tool.

One of our pictures is of Voltaire, Francois Marie Arouet

de Voltaire (1694-1778), the great *littérateur* of France, who wrote so prolifically during his long life. The portrait shows him sharp featured and cynical of expression. The outline of the head and body is pricked out with the tiniest holes, evidently with a very fine pin or needle. The eyes and brows, even the long curly wig, are likewise indicated with hundreds of small holes,—as well as the collar, ruffle, and the embroidery on the coat front.

After this was accomplished, the portrait was evidently coloured with water paints. The hair is a soft brown, which suggests that Voltaire was yet in middle age; the coat is of a slate colour and the face and lips of the most lifelike tints. The oval border of the picture is composed of about a hundred small stars, touched with yellow and blue, the centre of a darker colour. Each star is formed of tiny circles,—from fifteen to eighteen very small holes in each, pierced from the front,—with a larger hole in the centre, which is pierced from the back, thus forming a raised centre, which has been tipped with deeper yellow than that of the circle. Probably it was originally gilded. Within this coloured border of circles, larger pin holes have been made from the reverse, thus increasing the width of the border, which is a $3\frac{1}{2} \times 3$ inches oval.

These portraits have not the flat appearance of a silhouette or a painted miniature; for the cheeks, lips, nose and chin are raised in a natural manner, while the waves and curls of the hair appear still more in relief from the flat background of the paper. Even the shoulder, the embroidery on the coat and the ruffle are similarly in relief, proportionately to their importance to the whole, and all are tinted in the proper shade. This relief effect was produced by scratching or impressing the reverse of the paper with a dull pointed pin, so as to avoid piercing the fabric.

In the other portrait, the criss-cross lines to produce this relief effect become, with the aid of a magnifying glass, quite noticeable on the front of the shoulder; while on both

the pictures, the eyebrows, eyes, the modelling of the nose and lips have been produced by this lined pressure from the reverse. The entire appearance is charming and the photographs shown here do not do the work justice.

This other portrait, pricked and coloured in the same manner, represents Jean Jacques Rousseau (1712-1778), the famous French writer and philosopher of the illustrious eighteenth century. He is depicted in more advanced years, his hair of a light steel gray colour and his faded crimson coat delicately edged with gold to resemble embroidery. The five buttons are raised and gilded, producing a natural appearance in the *ensemble*. This is, by far, the better preserved portrait of the pair. Each of them had the name pricked in gilded letters, below the border, but in the framing this was hidden. A very careful scrutiny of the reverse reveals no artist's name, a fact which is greatly regretted.

With the aid of a powerful magnifying glass I have endeavored to count the pin pricks of the head. But, with over one hundred forming the base line of the bust, you can well understand why I estimated the others; for, with over one hundred circles in the border, there are easily five thousand punctures in this one picture. It has been stated that, perhaps, several pins were fastened together in a form to make certain figures, but the irregularity of the punctures in the circles of these two portraits would seem to disprove such a theory. One can imagine the strain on eyesight in such a work.

Other forms of pin-pricked pictures were made; either an entire figure, with most elaborate borders, scrolls and mantling, or with a small amount of painted border and a very elaborate design in pin pricking.

As these fascinating examples of the workmanship of the bygone days have been found in England, France and Italy, and as some known pin-pricked pictures are of extreme oriental design, it is to be assumed that their production was not confined to any one country.



POWDER HORN OF GLASS

A curious example of the early American glass blowers' art. Blown from greenish glass not unlike what is generally spoken of as "Jersey glass." The numerous bubbles and flaws which fleck the material are observable in the picture. Length, 6 inches. Owned by T. Kenneth Wood.

The Wall Hangings of Peasant Sweden

By CYRIL G. E. BUNT

NO country of Europe has taken a more intelligent interest in its peasant arts than Sweden. Possessing a large rural population, as simple in its tastes as it is conservative in preserving traditional customs, the country has remained a rich repository of peasant art, the like of which it would be hard to parallel.

Gradually, as modern habits supplant the older usages, the great museum founded by Dr. Hazelius has gathered together all manner of interesting objects, which, as the years roll by, will increase in historic value until they are literally priceless. But, even at the present day, there remain in the peasant homes many things quaint, curious and antique that may well provide fascinating subjects of quest for the visitor of discrimination.

Among the antiques thus preserved from the days of yore, it would be difficult to find a class more intriguing and, withal, more characteristic than the painted wall hangings so much in vogue from the seventeenth century to the nineteenth. We mention this period, as being within practical knowledge; but, judging by the technique and evident inspiration of the specimens which survive, one may confidently opine that wall hangings of this nature have been ever a popular vehicle for the display of peasant art.

Indeed, it is a matter of common knowledge that woven hangings were employed in Viking times to decorate the timbered walls of the festive halls. The legends of old relate how the maidens, while their men folk were absent on some distant raid, wove and embroidered episodes from the exploits of their heroes. And, among the wall-hangings of these later times, we find many examples of woven and embroidered decorations which bear out the continuity of

the tradition. But, as a mode of artistic expression, the painted hangings are of far greater interest.

Not only do they bear the stamp of originality, but they possess, in a superlative degree, a naïveté and directness of appeal which is highly refreshing.

In earlier ages, no doubt, the subjects chosen were taken from the wild myths and legends of the semi-deified Norsemen. But the most favored subjects found on specimens now

extant are certainly those taken from Biblical sources. This is natural enough when we remember that these hangings were kept for display only at periods of festival, such as Yule-tide, Easter, weddings and christenings. At other times they were carefully packed away in carved chests or wonderfully painted cupboards, which were ever an essential of peasant furnishing. But, on the occasions mentioned, tradition ordained the ceremonial decoration with hangings not only of the walls, but even the ceilings. The otherwise severely bare interior was thus made gay with color.

As records of contemporary Swedish peasant costume and decoration they

have an historic significance, and their tenor suggests the extent to which a deeply religious strain permeated simple lives.

But perhaps the greatest charm of these old-time hangings lies in the delightful simplicity of mind which allowed the depiction of Biblical characters in contemporary Scandinavian surroundings and raiment. We must, perforce, exclude from this category a fairly frequent subject,—Adam and Eve,—as shown in our third illustration. The naïve conventionalism of the tree, heavy with the forbidden fruit, the frankly decorative floral symbolism, including the fig leaves, are beyond compare (*Fig. 3*).

A similar spirit of quaintly reverent familiarity permeates

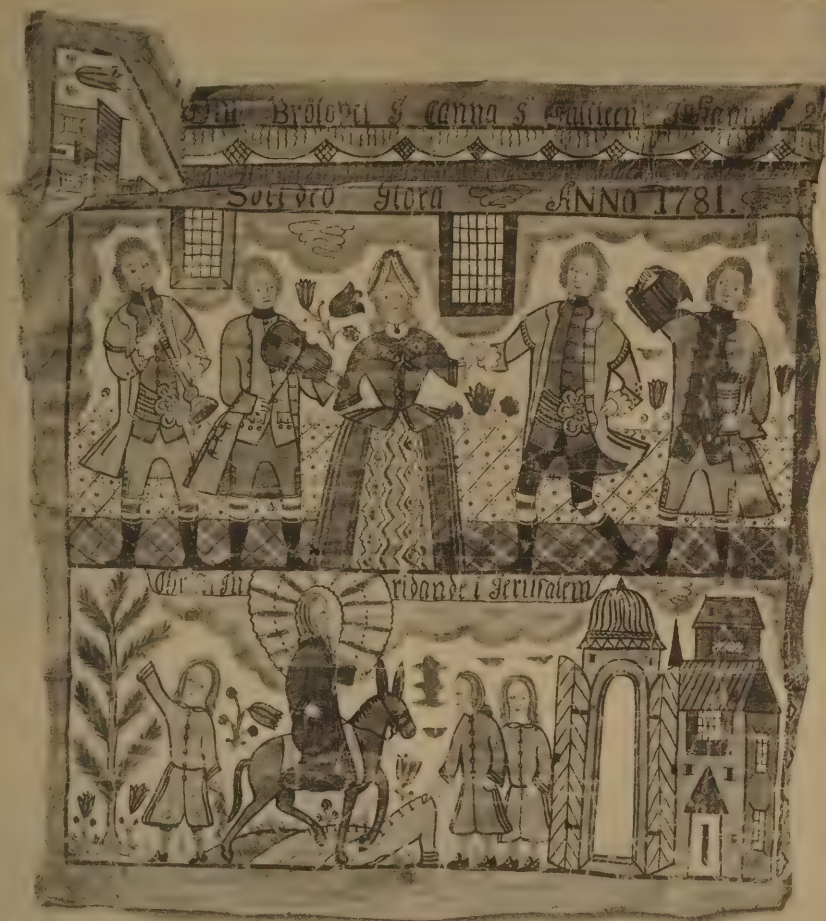


Fig. 1 — SWEDISH PAINTED HANGING (1781)

Upper panel: The Marriage at Cana; lower panel: Christ entering into Jerusalem. Courtesy of the Nordiska Museum, Stockholm.



Fig. 2 — SWEDISH PAINTED HANGING (late eighteenth century)
Upper panel: The Annunciation; lower panel: Probably Joseph's Egyptian journey.

them all. The simplicity of mind that could conceive the episode of the Entry of Christ into Jerusalem (Fig. 1) is delicious. The daring that can make one house and an open gate, typically Scandinavian, do duty for the Eternal City is great. The scene depicted above this,—The Marriage at Cana,—is chiefly of sartorial interest. The inscription above, "To the glory of God. Anno 1781," suggests the hope that in Sweden such gatherings were tempered with a pious moderation.

Of similar interest is the Dalecarlian wedding dance shown in Figure 5, in which we see the bridegroom and his groomsmen surrounded by companions, dancing to the music discoursed by the ancient fiddler on the left.



Fig. 4 — SWEDISH PAINTED HANGING
The meeting between Mary and Elizabeth. Courtesy of Stender, Stockholm.



Fig. 3 — SWEDISH PAINTED WALL HANGING
Adam and Eve. From which we may learn that having supplied Adam with an apple, Eve received from the serpent a fresh one for her own delectation. Courtesy of Stender, Stockholm.

The remaining illustrations show us familiar Bible events, in the quaintest possible guise. How perfectly inimitable, for example, is that showing Joseph going to Egypt (Fig. 8), and how cleverly the balance is preserved by the use of the bold flower form above the horses. Similarly there is a wonderful charm in the mixed elements of the Visitation shown in Figure 4. Unhesitating conventionalism in the filling of the vacant ground with floral devices is coupled here with an unique and simple realism;—note the homely tablecloth, the national costume and the sparkling candle.

How fully the illustration (Fig. 7) tells the essentials of the Annunciation story. Note the tone of domesticity given by the implements of needlecraft on the table before the Virgin and the sense of movement obtained in the whole attitude of the angel, from the vigorous spread of his wings to the gesture of the hand offering the emblematic flower of purity.

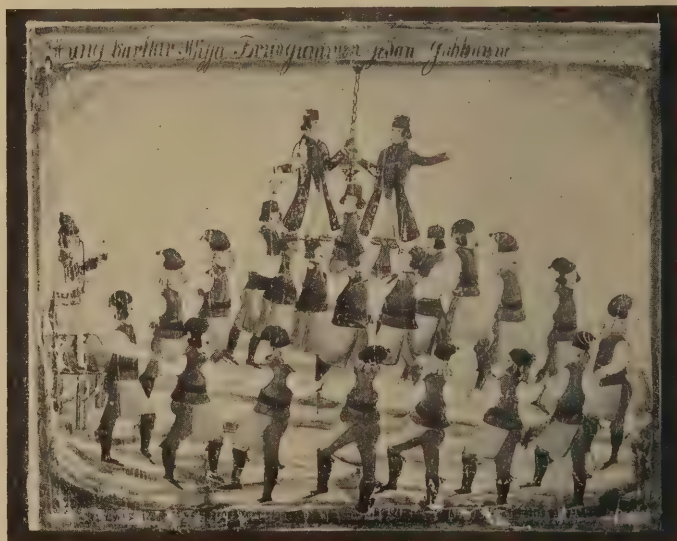


Fig. 5 — SWEDISH PAINTED WOVEN HANGING
A wedding festival. Courtesy of the Nordiska Museum, Stockholm.



Fig. 6—SWEDISH PAINTED HANGING

The Nativity. The traditional elements including one ass, a visiting shepherd and two wise men—an insufficient number—are represented. The standing Mary is, however, an innovation. Courtesy of Stender, Stockholm.

Even bolder is the rendering of the primitive iconography in the Nativity scene (Fig. 6). One feels that, rude as are the delineations, the artist has, nevertheless, been actuated by a spirit of piety and deep reverence.

Passing to another illustration (Fig. 2), we may note that the two pieces there reproduced are of earlier production and date from a period in the eighteenth century. Wall-hangings were exceedingly popular during the late eighteenth and early nineteenth centuries, and woven stuffs were frequently replaced by similarly painted papers.



Fig. 7—SWEDISH PAINTED HANGING (early nineteenth century)

The Annunciation. Here, as in Figure 4, we encounter a departure from eastern and southern iconography. Traditionally Mary is represented at prayer or at study of the Scriptures. Here, apparently, she has been interrupted in the midst of domestic duties. Courtesy of Stender, Stockholm.

These examples are, therefore, of much interest to the student of old-time wall papers.

Looking upon these Swedish papers as analogous to our early pictorial wall papers, we may consider the painted fabrics which we have been describing to have occupied, developmentally, a place analogous to the tapestry hangings of our ancestors. Indeed, one might venture a fascinating theory of origins in this direction. For, before woven and painted cloths, would naturally appear hangings of dressed skins appropriately decorated. Such hangings would, in the first place, be utilitarian,—a necessity of comfort in the wild northland where homes were built of logs and the winds searched every cranny.

The wall hanging is undoubtedly the product of the inclement north,—the sunny south gave us in its place the wall painting and mosaic. And, when the Northmen in-



Fig. 8—SWEDISH PAINTED HANGING

Joseph going to Egypt. An early nineteenth century interpretation. It is hardly to be wondered at that one of the chariot steeds registers surprise. Exact Biblical reference is not discoverable, but see chapter XLVI of Genesis. Courtesy of Stender, Stockholm.

vaded the land of Britain, they may well have brought with them this adjunct to comfort, this refinement of home-life, which opened the way to the appreciation, at a later date, of the tapestry woven hangings of the Continent, produced under the spell of the great Gothic tradition.

NOTE: The curious old painted hangings discussed above by Mr. Bunt offer an interesting example of the translation of Byzantine forms of expression into a vernacular peasant art. After the medieval period, during which ornaments of interlacing bands, interspersed with grotesque adaptations of animal forms, had satisfied the Scandinavian decorative requirements, came the need for a more naturalistic pictorial presentation. The models upon which this was based came apparently in the form of illustrated Byzantine manuscripts. Upon these was formed a new technique which, however eastern in its early manifestations, was, as time passed, increasingly modified to meet purely local conditions. What is true of Scandinavia is measurably true of Germany and the Low Countries. As some one has said of the art of the former: "Both Christ and the Devil become German and the *burgerlich*." In the wall hangings illustrated, Christ, however, retains something of traditional eastern aspect. Jerusalem may, almost, have been copied from a Byzantine miniature. But Biblical scenes in general become little more than an excuse for pure genre. Their literalism may have brought the story more closely home to simple minds. Perhaps the artists were themselves unable to visualize in terms of lofty imagination. And what was true of the peasant painters of northern Europe was equally true of their descendants who emigrated to America and who have left innumerable similar religious memorials in rural Pennsylvania.—Ed.

National Types of Old Pewter

Part VI

(Continued from the March number)

By HOWARD HERSCHEL COTTERELL

Footed Cups

A VERY brief résumé of English tankards was given under Figures 44 to 48. I would like to handle it more thoroughly but space forbids, for I imagine I see the Editor, sword of Damocles in hand, saying, "move on, move on!!", but sword of Damocles or



Fig. 162a—FOOTED CUPS (early nineteenth century)

no sword of Damocles, I must illustrate a type of drinking vessel which comes not under the heading of tankards but is known as a footed cup. Very similar to the chalice—but, possibly designedly so, shorter in the stem than the majority of these latter vessels, a fine array is shown in Figure 162a, from the Churcher collection. This type of cup was very much *de rigueur* in the early years of the nineteenth century.

Spoons

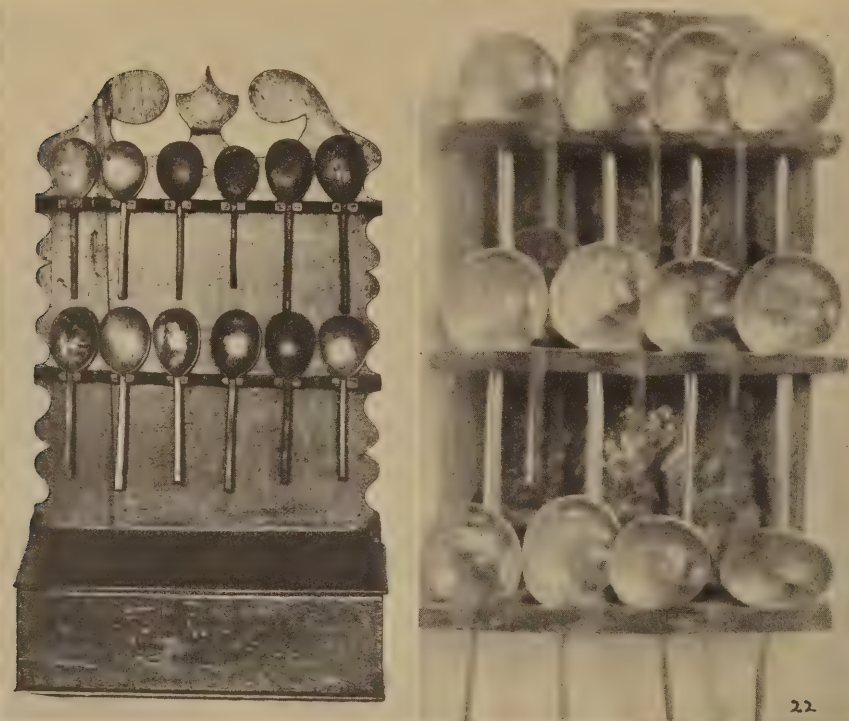
Of pewter spoons there is a great variety of types, but space again forbids my doing more than lightly touch upon the subject which has been made a distinct branch of collecting by the late Mr. Hilton Price in his charming little monograph *Old Base Metal Spoons*, a book which should be in the hands of every collector of such bijouterie.

In Figure 163 is illustrated an old English rack



Figs. 165, 166—SPOONS

The first is a rat tail, the second a Continental type.



Figs. 163, 164—SPOONS

Seventeenth century slip-top and Dutch round-bowled types.

of seventeenth century spoons of the slip-top variety, from the Carvick Webster collection; and, in Figure 164, a corresponding rack of the round-bowled Dutch variety; and here let it be noted that an example of a round-bowled English pewter spoon has, I think, yet to be found, if perhaps one excepts caddy spoons.

Figure 165 gives a very good idea of what is implied by the use of the term *rat-tailed* as applied to spoons. This is of the rounded end, early eighteenth century form. A Continental spoon, of not too desirable type, is seen in Figure 166.

Salts

The salt occupied a very important position in the furnishing of the dining-table of bygone times, when the guests were graded as being "above or below the salt"; and, although the term has passed from usage in its former sense, the spirit still pervades at public banquets, where the guests of honour are ranged on



Figs. 167, 168 — SALTS
Stuart spool-shaped examples.

either side of the chairman at the head table, whereas the greater number must perforce submit to sitting amongst the "common herd" at the side tables.

The Editor has pulled me up with such a jerk(!)* for the use of the word "salt-cellar," that I must be careful not to fall into an error which he has so ably demonstrated, viz., that the addition of the terminal "cellar" is both superfluous and incorrect, for it is in reality using the same word twice over, *i.e.*, its French and English versions; *salière*, from which the word *cellar* is corrupted, being the French for salt.

To proceed . . . In Figures 167 and 168 are illustrated three fine late Stuart spool-shaped or standing salts, those in Figure 167 being in the Clapperton collection, whilst that in Figure 168, which shows delicate tooled designs covering the whole of the body, is in the de Navarro collection—as are also those in the two following illustrations; the pair of flat triangular-shaped trencher salts,



Fig. 173 — TRENCHER SALT (seventeenth or early eighteenth century)

type, as, also, is that shown in Figure 171.

The two centre ones in Figure 170 are Continental, early eighteenth century; and Figure 172 shows a delightful little French salt of sprightly erect type of the same period and with very small salt container, from my own collection.

*ANTIQUES for January, 1923 (Vol. III, p. 12).

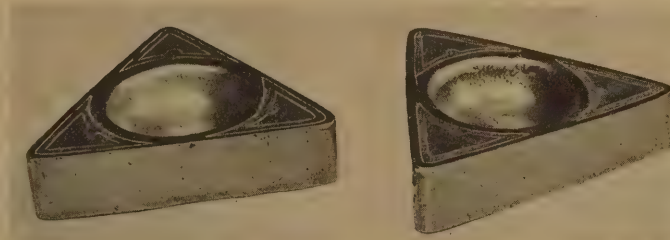


Fig. 169 — TRENCHER SALTS (late seventeenth century)

Figure 169, being probably of the late seventeenth century and quite unique, whilst the late Stuart example to the left of Figure 170 is similar to one in Figure 167. The cupsalt on the right is of the mid-eighteenth century



Fig. 170 — SALTS (see text for dates)

The fine old trencher salt shewn in Figure 173 is in the Walter Churcher collection and is of late seventeenth or early eighteenth century date.

Three salts of the more ordinary type, and of the eighteenth century, are shewn in Figure 174; and again I

have laid the de Navarro collection under contribution.

All the above examples of salts are English except where otherwise stated.

Tea Caddies and Other Things

A very daintily engraved English tea caddy of late eighteenth century workmanship is illustrated in Figure 175. It has, it will be noted, a small brass handle on the top and is also furnished with a lock and key. The inside of this piece is lined with steel and enamelled which gives to it a wonderfully solid "reliable" feeling.

Figure 176 shows a bonny little spice box with loose cover, of the middle of the eighteenth century. Figure 177 is a double ended spirit measure (*c.* 1820). One is glad to be able to illustrate one whereon the capacities are plainly marked— $\frac{1}{4}$ gill and $\frac{1}{2}$ gill—for some proof would



Fig. 175 — TEA CADDY (late eighteenth century)

seem to be necessary to prove that these are not "double egg cups," a term so often wrongly applied to describe these pieces by many collectors whom one would expect to know better. Presumably the idea is that one end is for a hen's egg and the other for a duck's!! (I have it in mind that I have heard them described in this way.)



Figs. 171, 172, 174 — CUP SALTS (eighteenth century). The second is a dainty French example.



Figs. 176, 177 — SPICE BOX AND SPIRIT MEASURE
The latter is by no means an egg cup.

These two last pieces are from my own collection.

Ink Stands

Two very convincing little inkstands are shewn in Figures 178 and 179. Cube-shaped, with two drawers and with removable tops revealing, inside the upper portion, the glass bottle to hold the ink, and with the removable tops having a pen-hole at each corner, these eminently practical little fellows are of Irish manufacture. The latter, which is in the Carvick Webster collection, bears inside the upper drawer the mark of Silvester Savage of Dublin, who was working in 1790. The former piece is in the de Navarro collection and unmarked.

Household Gear

A colander from the Frank Creassey collection, Figure 180; a very finely modelled soup-tureen with ball and

claw feet, made by Thomas Compton of London (c. 1810), (Fig. 181); and a tundish or funnel made by A. Hincham (c. 1740), (Fig. 182); both the latter from the Port collection, complete a trio of articles indispensable to the good housewife for the smooth working of her household.

Figure 183 illustrates a delightful little early eighteenth century English sugar bowl, finger bowl or porringer of the handleless variety, whilst examples of porringers with pierced handles are shewn in Figures 184-186. The five shewn in the former illustration are in the Richardson collection, whilst those in the twolatter are in the W.D. Thompson collection.

These vessels are found, from time to time, with incised horizontal lines around the inside of the body, each line being numbered from the bottom upwards, which goes to prove that they have been used in surgical work for bleeding-bowls or cupping-dishes, as they are variously termed, in which case the numbers on the inside must be understood to represent fluid ounces, a guide to the surgeon as to the extent of his operation.

It is quite a mistake to apply these terms to *all* dishes of this type, whether graduated or not, as is so often done.

The specimens just considered all bear English marks and are of the period c. 1690-1720, but the same patterns were in use on the Continent. Examples of these, showing solid handles both plain and embossed, and pierced handles, are given in Figure 187, from pieces in the Charbon-

nier collection. The Continental examples are usually of much softer metal than their English analogues, whilst an American example by Frederick Bassett was illustrated in the February, 1923, number of *Art in America*. The date of this latter piece is c. 1790.

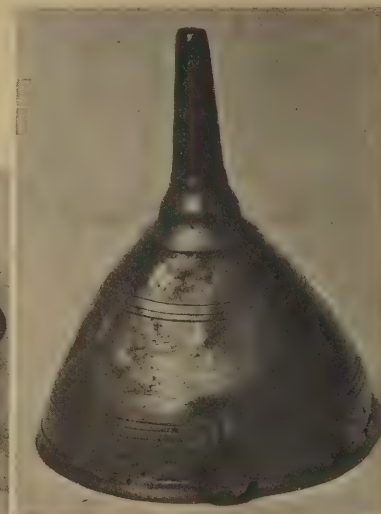
Another indispen-



Fig. 183 — SUGAR BOWL
It may also be called a finger bowl or porringer.



Figs. 178, 179 — IRISH INKSTANDS
The latter is from Dublin and bears the mark of Silvester Savage (c. 1790).



Figs. 180, 181, 182 — HOUSEHOLD UTENSILS OF PEWTER

The first is a colander, the second a soup tureen by Thos. Compton (c. 1810) and the third a funnel by A. Hincham (c. 1740).



Fig. 184 — PORRINGERS

sable article on the dining-table was the pepper-pot, a fine array of varying forms being shewn in Figure 188, from



Figs. 185, 186 — PORRINGERS

specimens formerly in the collection of the late A. L. G. Distin, but now dispersed. This illustration shows well that diversity of form was by no means a monopoly of the silversmiths, but one may as well be quite frank at the outset and admit that it is well nigh impossible to distinguish the Continental from the English examples, for many of the patterns would seem to have been made indiscriminately.



Fig. 187 — CONTINENTAL PORRINGERS



Fig. 188 — PEPPER CASTORS

A very rare two-handled cup of the William and Mary period is shewn in Figure 189 and a similar piece, but with cover and of slightly later date—*tempus* Queen Anne—is given in Figure 190. Both are in the de Navarro collection, whilst another similar example is in the fine collection of Alfred B. Yeates, Esq., F.S.A., F.R.I.B.A., of London.

In Figure 191 is illustrated a late seventeenth or early eighteenth century English water carafe of no very particular charm; and in Figure 192, a pair of chimney

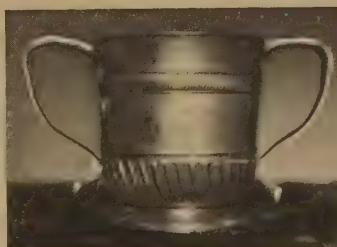
ornaments, a sight familiar to many of us in our childhood days on the kitchen mantelpieces of our grandparents. The latter are from the Dr. Young collection.

Still

An English pewter still, dated 1766, twenty-three and a half inches high and twelve inches in diameter, is offered in Figure 193, from the Port collection. These stills, though not of the greatest decorative value, are, nevertheless, very rare and extremely interesting, not more than six or seven of them being known to me. One, with two conical condensers, it has recently been my pleasure to introduce to the Wellcome Historical and Medical Museum, London—which now possesses three—very realistically reset in a carefully reconstructed representation

of an old alchemist's laboratory.

The making of these stills and their complementary "worms" must have provided a considerable volume of work for the early pewterers, and as evidence of this we find, in no less than twenty-two of the London pewterers' touches, that some part of a still has been adopted as one of the chief devices.



Figs. 189, 190 — TWO-HANDLED CUPS

The first is of the William and Mary period; the second, Queen Anne.



Fig. 191 — WATER CARAFE (late seventeenth or early eighteenth century)



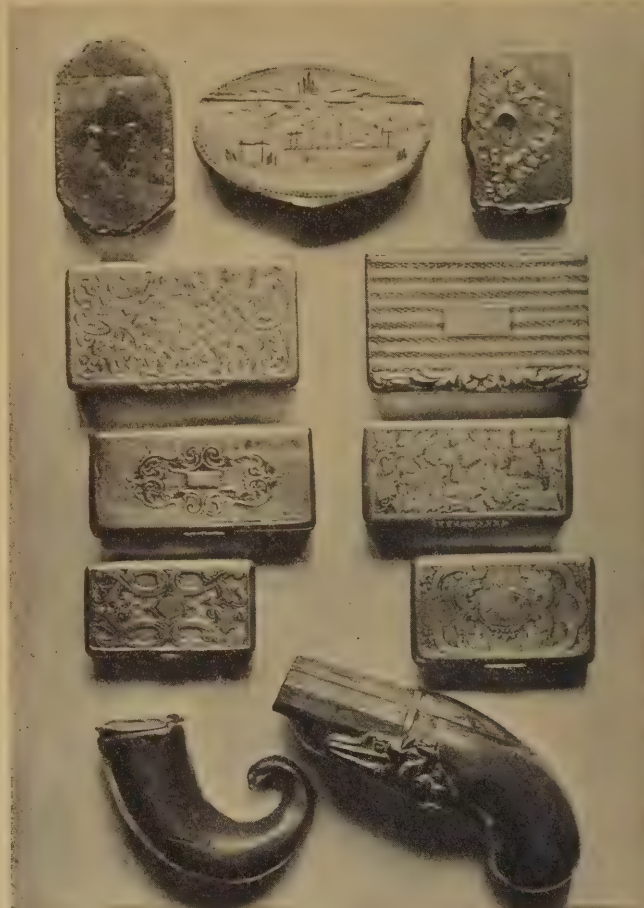
Fig. 192 — CHIMNEY ORNAMENTS



Fig. 193 — PEWTER STILL (1766)

Snuff-Boxes

Figures 194, 195, 196, illustrate a good series of the dainty little snuff-boxes which were in use in the latter part of the eighteenth and early part of the nineteenth century. Most of these examples are from the Churcher collection, as are the Scottish, pewter mounted horn snuff-mulls shewn in Figure 197 and bearing the mark of one Durie, a Scotch maker celebrated for their manufacture.



Figs. 194, 195, 199 — SNUFF BOXES

Measures and

Coasters

Figure 198, also Scotch, shows an unusual use for pewter, in the form of a two-handed *standard* measure. Very heavily made, apparently never having been turned or finished on the outer side, so as to leave every ounce of strength in the body to enable it to withstand hard usage, this fine piece, of the time of Queen Anne, bears, on a medallion soldered to the body, the

Arms of the Borough of Stirling—a lamb upon a rock. Of gallon capacity, this measure, with four others of the same type, was formerly used by the Borough of Stirling as the standard by which other vessels were tested. It is now in the collection of Mrs. Carvick Webster.



Fig. 197—SCOTCH SNUFF MULLS
Horn mounted.

An English coaster or wine-slide (*c.* 1800) is illustrated in Figure 199. This piece, as is usual in these coasters, has a turned hardwood bottom.



Fig. 198—SCOTCH STANDARD MEASURE

Figure 200 is included to show the affinity between the English pewter baluster measure and the old leather "Black-Jack." The great similarity in shape and general feeling will at once be apparent. Both these fine pieces are in the Walter Churcher collection.

Miscellaneous Items

Turning to a few European types, Figure 201 illustrates a wine bottle, probably Swiss; and Figure 202 a beaker from the Yeates collection, and of Low Country origin.



Fig. 199—ENGLISH
COASTER

These Continental beakers are by no means uncommon, but I do not think more than half a dozen, even if so many, English ones of undoubted authenticity, are known to exist. Some are in use as chalices in Scotch country churches, but they mostly savour of Continental origin.

The wall-lavabo shewn in Figure 203 is but one of many forms of this vessel. As illustrated, it is incomplete, for the underbasin is missing. These underbasins were either fixed to the wall below, on brackets, or rested upon a stand; but they were always present in some form to catch the superfluous water from the container above.

Six delightful little cups, some three and a half inches in height, appear in Figure 204, from the Walter Churcher collection. The odd one in the centre was purchased in Algiers, but they are all of European manufacture and make a fine little set of liqueur cups.

Guild Flagons

Two fine German guild flagons are illustrated in Figures 205 and 206 and represent well this type of vessel, the former being in the Yeates and the latter in the G. E. Davis collection. The shield on the lids of these vessels was used to display the arms of the guild or

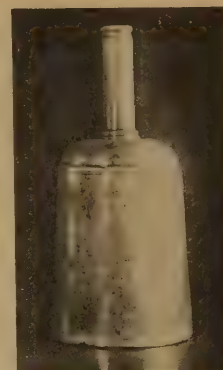


Fig. 201—WINE BOTTLE
Probably Swiss.



Fig. 202—LOW-COUNTRY
BEAKER



Fig. 200—BLACK JACK AND BALUSTER MEASURE
The former of leather, the latter of pewter.

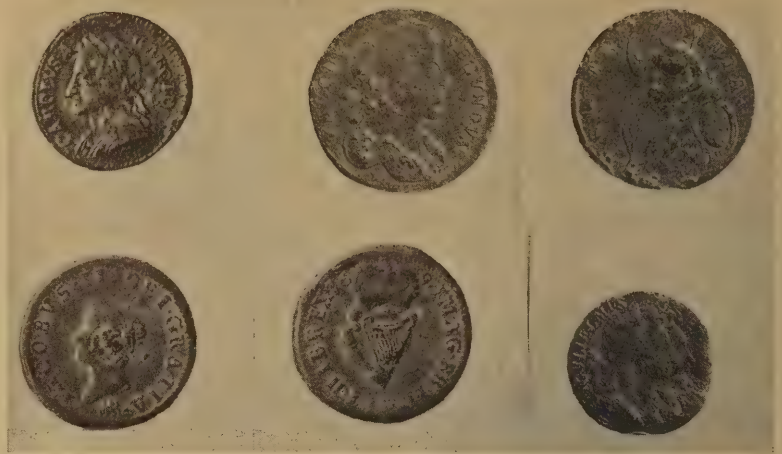


Fig. 203—WALL LAVABO
The underbasin is missing.

of the donor, or the members' names, which also were frequently inscribed around the body of flagon, as in those illustrated. Another German flagon of very pleasing form, from the Yeates collection, appears in Figure 207.

The standing cups illustrated in Figures 208 and 209, which are in the collections of Charles G. J. Port and Ernest Hunter, respectively, were used on the continent of Europe both for presentation purposes and guild use.

The former, which is German, and twenty-three inches in height, was presented "to the Town Piper, Johannes Weiling, in recognition of his skill in music, 1729" and bears several German coats of arms. The latter, dated 1760, is an example of a Flemish guild flagon, the names of members being engraved both on the body and on the pendant



Figs. 210, 211, 212, 213, 214, 215—PEWTER COINS

evidenced by those illustrated in Figures 211, 212, 213, 214, 215, which show, in the order named, a Charles II farthing, obverse; a James II farthing, obverse and reverse; a James II Irish farthing, obverse and reverse, and a William and Mary farthing, obverse.

When one recalls to mind the innumerable household utensils that were made in pewter, one begins to realize what an enormous industry was that of the pewterer, and what a vast field of interest it offers to the pewter collector.



Fig. 204—CONTINENTAL LIQUEUR CUPS

medallions. This cup formerly belonged to the Guild of St. George, Ostend.

Pewter Coins

My story, for the present at any rate, is nearly told and I have but to illustrate a few examples of the "Root of all evil," but seemingly one of the most necessary things in the world . . . *money!*

To many it will come as a surprise to know that coins were ever struck in pewter, but that such was the case is



Figs. 205, 206, 207—GERMAN FLAGONS
The first two are guild flagons.



Figs. 208, 209—STANDING CUPS
The first is German (1729), the latter Flemish (1760).

Adventures in Matched Treasure

By MRS. HARROLD E. GILLINGHAM

IN all my happy collecting journeys, I think that I have found the dearest delights in some almost incredibly astounding feats accomplished when, bound for no special place and seeking no special thing, I have suddenly encountered "Matched Treasure".

My husband, who laughs over my curious matching experiences, even though he marvels at them, remarks that, when I start out to find an old lamp, I first get the wick, then the chimney and globe, and lastly the lamp, and that—most surprising to observe—all these assembled parts fit. He is not very wrong in so far as one satisfactory assembling goes.

First in Newport, Rhode Island, some few years ago, I found a most beautifully cut, old hanging lamp (*Fig. 1*). At least it was meant to hang; but the chains had long since disappeared; so, too, had the collar at the top and the little ornament at the bottom of the lamp, which, in olden days, held either a small fluid lamp or a candle. Of course, too, the glass smoke shade that should have accompanied the outfit was missing. So I started out with my lamp alone. It was too great a bargain to be left behind—and think of a bargain in *Newport*!

In the West during the same year, an antique-loving friend presented me with some inches of the proper sort of pressed brass collar which she had bought and kept for years, hoping to find the lamp for it. At home I found that I had just enough inches of brass to complete the collar, *and the pattern and width were the same!* An electro-plating factory soon welded these together for me.

I found my necessary chain from bits of a very long chain which I had not re-

quired when hanging another lamp in our low-ceilinged home. And, lastly, a sympathetic friend, most interested in this grand assembling of parts, presented me with a smoke shade which she had long kept carefully stowed away. (If ever you try to buy one of these, you will find the type scarcer than the dodo.)

The candle holder bottom alone remained to be found; but that "not impossible she" turned up in a Boston "shabby shop" only a few months later, and proved a perfect fit. Now the entirely complete and beautiful lamp hangs above me as I write—and I feel almost timorous regarding the dangers of un-hanging it to have its picture taken (*Fig. 1*).

Now, I want to call attention to the illustration of the teapot, cream jug and sugar basin in Figure 2; for, regarding these three pieces also, is a tale to be told. One day I was wandering through one of our large department stores, where, in an all too small space devoted to my beloved antiques, I occasionally picked up a real treasure for a modest sum. (Remember this was years ago.) On this particular day my glance was captured by the delicate fluting and the blue and gold tracery of this well-shaped teapot. There was no mark beneath, yet I at once said to myself, "Worcester"! (though occasional china lovers have hinted it *may* be Spode).

Once possessed of my charming purchase, I began questioning the salesman—I knew he was the head of the department, who also "would ahunting go" for his ancient pieces. He told me, very obligingly, that this specimen had been bought from an old woman in a small country



Fig. 1—HANGING CANDLE LAMP

The globe was picked up in Newport, the collar was assembled from fragments, the chain was a left over. The smoke shade came as a gift from a sympathetic friend. The base was found in Boston.

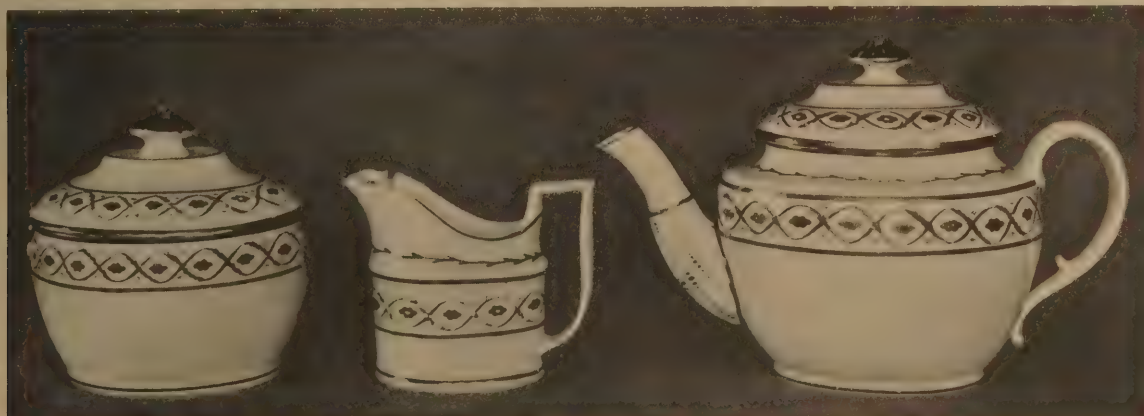


Fig. 2—TEAPOT, CREAMER AND SUGAR BOWL

Probably Worcester ware. Sold separately, these pieces were reunited by the author's gift for discovery.



Fig. 3—STAFFORDSHIRE BOWL AND PITCHER (c. 1825)

Lafayette at Franklin's Tomb, by Wood. The bowl was purchased in Pottstown. Long after a pitcher to match was found in Boston. Matching of this kind requires a keen eye, retentive memory and a boundless patience in searching the antique shops.

village in Montgomery County, Pennsylvania. She had owned the cream jug and sugar basin to match, yet obstinately, and for no reason, refused to part with them. Naturally my informant did not divulge the name, though he remarked that it would be of no use to go back; since, under no circumstances, would the old woman part with her two remaining treasures.

Disconsolately I meandered thence into a neighborhood largely filled with antique and second hand stores. In the windows which I examined as I passed, nothing seemed to have a "come hither" look. I think my really fine teapot had spoiled "the meaner beauties . . . that poorly satisfy one's eyes." My mood was most critical. Suddenly I stopped transfixed! Would you believe it, there sat comfortably together, little brother and sister to my teapot—the missing creamer and sugar bowl! I put on my most indifferent air, sauntered into the shop and, after many a futile picking up and pricing of undesirable objects, I enquired the price of my teapot's family. The owner of the shop replied that he had, just that very day, secured them in a little village, from an old woman who bitterly bewailed the fact that she had parted with the teapot that matched them. But having sold the major piece, she had begun to think it foolish to keep the other two; so he could have them. "If you only buy these, you might some day come across the teapot yourself," he optimistically urged. Had I told him that the very teapot lay wrapped in the bulky

package carefully held by me at the moment, his surprise would, indeed, have been great. But silence is often golden.

I preserved my peace and paid my pence. Still I am quite sure my countenance "registered" much joy.

What happiness it was in old Salem Town, and in the Witch House besides, to come upon a very ancient glass bottle, "deeply, darkly, beautifully blue" (Fig. 4) in perfect condition, *but*, the stopper gone, and a homely, heavy, white china one in its place. A drawback, to be sure; yet the bottle became mine at a reasonable price because the owner frankly admitted that the stopper did *not* belong, the proper one having long since vanished. And what unmitigated joy to find, an entire year later, in a quaint little antique shop in New Jersey, *the* stopper; perfect fit, same blue, and same thumb cutting, born with my Salem bottle! And *this* stopper was wobbling about in a heavy white china bottle. It was easily purchased, as the dealer observed that any other stopper would do; and so it would. My precious find was tenderly placed in my bag. I had no doubts as to its fitting *my* bottle. And of course my faith was rewarded. Pure luck you say; but one must have "the hearing ear and the seeing eye," and also be ready to take a sporting chance.

Another delightful assembling was that of a good Terry clock (Fig. 5), which was bought for a reasonable sum, because, in days gone by, the original glass door, framed in mahogany and with its pretty painted picture, had been destroyed. A



Fig. 4—BLUE GLASS BOTTLE AND STOPPER

The bottle came from Salem; the stopper was discovered in New Jersey.

clumsily fashioned pine stained door, with a plain glass and an abominable chromo pasted on the bottom had been substituted. It was an eyesore, but I had faith in my star. And so it came to pass, during the same winter, that, prowling about an old and very dusty attic, I picked up a mahogany door-frame for my clock, with a most fetching little painting on the glass. It represented an old, white pillared house, very like Mount Vernon, only the other buildings near and a pool directly in front indicate that it was not intended to represent the home of the great Washington. It has, further, a lovely, mellowed gilt, oval border, with delicate black tracery, and just above the pool is another oval of clear glass (gilt bordered also) through which the pendulum shows as it ticks cheerfully back and forth. This door was almost given me; and how carefully I wrapped it and carried it home!

Of course I knew that it would be an exact fit, and it was. A few minutes sufficed to unhinge the make-shift and swing the new purchase into place, to which it has cheerfully held ever since. Now I watch the fleeting moments, as the pendulum sways to and fro, and ponder on the quiet satisfaction that old "Eli Terry" must feel in no longer having a monstrosity attached to his dignified frame.

Before I leave the subject of clocks, I must tell of how, years and years ago, I wandered into a "shabby shop"



Fig. 5—TERRY SHELF CLOCK

When purchased, this clock was disfigured by a cheap pine substitute door. The present door was subsequently dug out from a dusty attic. It fitted perfectly.



Fig. 6—FRENCH EMPIRE CLOCK (10¾ inches high)

First the pendulum was picked up because it was a charming bit of metal. Years later the clock appeared, lacking that necessary adjunct, and the two were joined.

that seemed to make a specialty of selling old brass—handles, door-knobs, knockers, and the like, which the queer old proprietor sold only by the pound. Many treasures did I acquire that day—a day when fine old brasses from walnut and mahogany heirlooms were being ruthlessly discarded in favor of glass knobs, or fancy new brass ones. Such beauties as became mine: an entire set of very early willow brasses from a highboy, and a complete desk set of oval brasses, with a dove in the centre, and the word "Peace" above. And, oh, such a gem of a warming-pan of gleaming copper and dazzling brass,—once it was cleaned.

Whatever possessed me that day to buy in that shop an elaborately fashioned pendulum for a French Empire clock—an unusually small pendulum at that—I cannot tell; probably because I had exactly twenty-five cents left in my purse, and that was the price required for this absolutely useless purchase. I laid it away in a box with other foolish "buys," and the years rolled on. Last winter, in a well-known antique neighborhood where I am apt to wander, I spied in a shop the very tiniest Empire clock ever made (Fig. 6). While I have derided Empire furniture, and hold no brief for it in any form, the early clocks of that period always have an attraction for me. We had already inherited one, and had bought two others at auction, but they were giants to this baby,—in height but ten and one-half

inches. It simply *had* to be acquired, and its price was more than reasonable because, alas, its pendulum had been lost! How gleefully and slangily I whispered to myself, "That's nothing in *my* life"; did I not possess a certain "foolish box" at home, bulging with so-called useless articles—and among them, snugly reposing all these years, was there not a certain pendulum that I *knew* was the pendulum for that very clock.

Friend Luck was again with me. I couldn't hasten home fast enough with that tiny thing tenderly held in my arms. Into the house and up to the "foolish box" I sped. Yes! there was my pendulum gazing brassily up at me. It was soon attached, the clock was wound up, and at a light touch the little pendulum swung merrily back and forth; not a hundredth part of an inch did it need adjusting. And the two have "kept company" most harmoniously ever since.

Another interesting "matching" experience was mine, when, in Pottstown, some years ago, I secured a very beautiful, dark blue Staffordshire specimen, in the shape of a large bowl, or rather basin, impressed *Wood* beneath, and of historic interest (*Fig. 3*). For, according to many china authorities, the figure of the man seated at the foot of

a curiously foliated tree is none other than the great Lafayette, who has put aside his book for the moment and is gazing solemnly at a tomb surmounted by a classic urn, beneath which is the single word "Franklin". The resting gentleman might appear to be saying, "Franklin, I am here"!

I was told that I could have the bowl for a small sum,— "though it really is very valuable," the dealer hastened to assure me, but the pitcher had been completely demolished. Having faith in my star, I purchased the bowl and brought it home, to find only a few months later, in Boston, the pitcher that exactly matched it in color and in historic subject. "A great bargain", the owner gravely assured me, "because the basin had been broken". Otherwise only a large sum could have taken it from him. Isn't the game of "matching up" fun?

These are but a few of the "missing links" which I have brought together. I'd love to tell you all the extraordinary good fortunes which I have enjoyed in that respect. But, probably, readers of this magazine have had just the same lucky finds, and would consider that I was boasting; or, worse still, if they had *not* been as successful, would put me down as dallying with the truth.

Protecting Furniture Against Climatic Change

By EMMETT HAY NAYLOR

IF you have a house in the country, which is closed from late fall until spring, and if in that house you have antiques, you doubtless have been concerned as to how they would survive the winter. None could possess a rural dwelling more exposed than mine, situated as it is, high up on the side of a Berkshire hill. A few winters since, I snowshoed up to the roof and sat down on the chimney, a fact which evidences the magnitude of the drifts—and of the subsequent spring thaws. From April until June a brook runs through the basement, in a channel made for it.

The house is well built, but it is closed in winter and, during that period, a damp, sepulchral chill pervades all its rooms. I cite these facts merely to indicate that, among owners of country houses—other than those located by the sea—none has had anything on me when it comes to contending with dampness.

One year, during my early days of collecting, I tenderly swathed a few antiques in old blankets and, as a result, nearly ruined them. The coverings drew and held a generous portion of all the dampness in the house. I thus learned that, with furniture as with flowers, one may kill with too much kindness,—especially of the smothering kind.

A few years ago, however, I was informed by our gardener that the way to keep dampness and rot from potatoes in a winter cellar is to place the tubers on a low wooden platform, so as to raise them from the cement floor, and then to sprinkle them with unslacked lime.

This device, I found, worked splendidly. Then it occurred to me, that, if lime would fend off the attacks of moisture upon potatoes, it might be equally successful with the moisture which threatens antique furniture. So I secured a heavy sack of unslacked lime, which I distributed in large

dishes placed about my rooms, under or beside my desks, chest-on-chests, highboys, and the like.

By spring the lime had slacked. I had so overfilled my dishes that their contents had spilled over, though without injury to the floors. For it was not, as might be imagined, wet lime, but a powder, apparently still dry. Yet it had done the trick. And it was still useful for sprinkling on the lawn.

My furniture had weathered the winter in perfect condition. In the fall each piece had been moved out from the wall so that the air could circulate around it. As a result, the drawers, and even the blankets in them, were not even damp. Feeling that the experiment has proved itself a success, I pass on this report to others who have houses which are likely to be closed and damp during the winter, and which yet harbor furniture too valuable to be left uncared for.

I am inclined to believe, however, that more persons are disturbed about maintaining the inviolability of their antique furniture in the dessicated air of their regularly occupied steam-heated winter homes, than in the mouldering atmosphere of the dwellings which remain in a state of untenanted hibernation.

Early American furniture, having, perhaps, been gradually enured to dry heat, appears to withstand the furnace blast more stoutly than does that which comes from England or the Continent. Specimens of the latter sometimes literally drop to pieces when subjected to an American environment. The best prevention of such disaster is water, and yet more water, kept in bowls and dishes as near as possible to the pieces which need protection. The decorative value of small guardian puddles thus distributed is open to question. But I know of no other device which can equal them for effectiveness.

Antiques Abroad

Recurring Cycles of Antiques

By ARTHUR HAYDEN

LONDON: The older collectors, as they pass away, leave their possessions to their heirs who return them once more to the auction rooms. The auctioneers tell me that they give an average of twenty-five years for ownership, and then back come the objects which the firm has sold before, to be sold again. Thereupon comes the comparison of prices,—always a beautiful realization. All this refers to hall-marked pieces, pieces that connoisseurs know are in such-and-such a collection. Collecting is a world where the supply is not equal to the demand; and it never can be equal to the demand, because there is not enough old "stuff" to go around, to use a trade colloquialism. The hiatus is filled with "duds," another trade colloquialism, and with really new entrants, fine pieces unsuspected until discovered in out of the way places. It is here that we all have that indefinable longing to make the discovery of the unknown.

In rummaging among old firms' dusty and forgotten shelves, there may possibly be a discovery. I offer a fine punch bowl, which was covered with grime and forgotten (by the courtesy of Messrs. Mortlock, Oxford St., London), snatched in spite of their protest from contents of cases rarely seen by the public. Banastre Tarleton, the son of a Liverpool merchant, was not only a prominent military man, but his portrait is prominent on various pieces of china. When he is on the china shelf he is "Colonel Tarleton." There is a black transfer printing with his portrait at the Liverpool Museum. He was in the Dragoon Guards and was the most dashing cavalry leader of his day. He fought in the American War and was made major general and took General Lee prisoner. He was defeated by the American troops under Morgan at Cowpens. Sir Joshua Reynolds painted his portrait, as did Gainsborough and, likewise, Cosway the miniaturist. The illustration here given is after Sir Joshua's portrait, and is the one usually reproduced by potters. Tarleton became afterward Sir Banastre Tarleton

and was member of Parliament for Liverpool for twenty years from 1790.

Dancing a hundred years ago. Litterateurs will remember Thackeray's novel *Dennis Duval*, and will recall Madame Duval. I reproduce a print depicting that lady "Dancing a Minuet at the Hampstead Assembly" published in 1822. There is apparently much show of top hats and the caricature of the costumes and the grotesque attitudes of the dancers has a flavour of Gill-ray. These old prints offer a bridge between the exuberant extravagances of yesterday and those of today. It is the mission of collectors to link up the past and carry on the story. There are still thousands of fine costume subjects lying in the smaller print shops in London. For these London is a better hunting ground than the provinces. In the search for rare subjects and for a series, big prices must be paid, but among ordinary prints illustrating bygone customs and types of grotesque costume, there is much treasure here which the American collector, if he comes armed with knowledge, can carry off for an expenditure of a few shillings.



STAFFORDSHIRE PUNCH BOWL (eighteenth century)
Colonel Tarleton, British officer and member of Parliament.
Portrait printed by transfer process with enamel colors added.



STAFFORDSHIRE PUNCH BOWL (exterior of previous example)
Transfer design in black depicting a shepherdess and her swain, much after the manner made popular in France by Watteau, Lancret and their successors.



A CARICATURE OF 1822

Madame Duval dancing a minuet at the Hampstead Assembly. From an illustration by W. Heath for Thackeray's *Dennis Duval*. To appreciate such broad caricature as this requires a mature point of view, one which can follow the artist's penetration below the formal surface of much social bowing and scraping, and perceive with him its essential ridiculousness. Time will come when such social satire of today as appears in the drawings of various contributors to *Vanity Fair* will be as eagerly sought as these depicting the life of a century ago.

Artistic Trifles. It was Thomas Whieldon of Staffordshire, who, with young Josiah Wedgwood as his partner, made what he termed "toy images" and tramped the country disposing of them. These were little figures of rustic subjects, milkmaids, ploughmen, hedges, and tiny animals with splashed, veined, or tortoiseshell glazes. They are much sought after now by collectors as they show a quaint conceit and are a record, in their way, of contemporary character. Bow and Chelsea—particularly the latter—had made a multitude of expensive trifles, such as china heads for canes, as well as snuff boxes innumerable. Just now there is a growing taste for miniature objects. There are, today, studios at Chelsea where women potters are turning out some exquisite figurines of costume subjects in colour.

Then there is the Copenhagen menagerie of tiny little animals and birds with delicate underglaze decoration in colour. The Japanese, too, have been especially clever in turning out myriads of little carvings such as *netsuke*, or buttons with grotesque subjects. In glass there are tiny Venetian goblets of rich blue, only a few inches high. The metal-worker has joined in. Sometimes we find in solid silver a miniature of a Queen Anne teapot, and I once saw a replica in silver of a rich and elaborately carved Chippendale chair.

Spanish Fine Art. Curiously enough just now a considerable number of old Spanish family pictures and old Spanish tiles of the Moorish period are appearing in the shops of the fashionable resorts of the Riviera along the French border of the Mediterranean. Things are unsettled in Spain. But the disposal of heirlooms is unusual. It may

be a portent. Recently a wretched copy of a Murillo changed hands, according to my personal knowledge, for some five hundred pounds. It was not worth five pounds. But, on the other hand, some exquisite Moorish tiles, hardly less perfect than Persian, brought ten pounds in a deal, when they might readily have brought far more. It is sad to think the treasures of Spain are coming under the survey of German exploiters, but the markets suggest this.

Rhodian ware and excavations. Greece has been combed very fine by collectors, for a century, since Lord Byron's mission as an adventurous patriot divorced from his own land and chagrined at his ostracism. But nowadays Rhodian ware is being much collected, the old ware of the island of Rhodes, primitive, but exceptionally suggestive.

And there is yet another field. I was conversing lately with an official who let out the secret that excavations are proceeding in Cyprus, which promises to reveal an art equal to that of Rhodes. But the New World has offered possibilities of old civilizations. Aztec remains and pre-Aztec remains have been disinterred. Great sculptured human monuments lie in the obscure Solomon Islands of the Pacific, far from trade routes; a scientific expedition has been recently investigating these.

Excavation is a live factor in modern research. Man's secrets lie buried in the earth, oftentimes. At no distant date a revaluation must take place as to the relative antiquity of various civilizations. New standards must be affixed and new theories advanced. Assyria and Babylon offer even greater possibilities to the excavator than do Greece or Rome.

Books—Old and Rare

Collecting Books for Their Bindings

By GEORGE H. SARGENT

TO those who can afford it, the collecting of bindings is one of the finest indoor sports, but it is a game which requires a deep purse. Still, on occasion, opportunity offers to secure a representative example and to remain solvent. Collecting on such a basis is slow, but it is satisfying, and even a few specimens of the work of the great binders of the past are better worth having than a host of mediocrities.

Of course if one has the means a Grolier binding will constitute the cornerstone of such a collection. Jean Grolier, Vicomte d'Aguisy, born at Lyons in 1479, was a princely scholar who, at the age of 31, became treasurer-general of the Duchy of Milan. In 1545

he became treasurer-general of France and continued in that position until his death twenty years later. A friend and patron of scholars, he had his books inscribed "To Grolierii et Amicorum,"—Jean Grolier and friends—; and there is evidence that the motto suggesting the generous use of his books was not merely perfunctory, but that his scholarly friends made use of his fine library.

There are people who imagine that Grolier was a bookbinder: so, too, there may be those who think that Rex Beach is a summer resort. Grolier had books in various bindings and the motto he used was not copyrighted, for other scholars used "et Amicorum" on their books. But the bindings made for him were



Fig. 1—EMBROIDERED BINDING (seventeenth century)
Oak boards have been covered with silk and embroidered in silver, gold and colors.

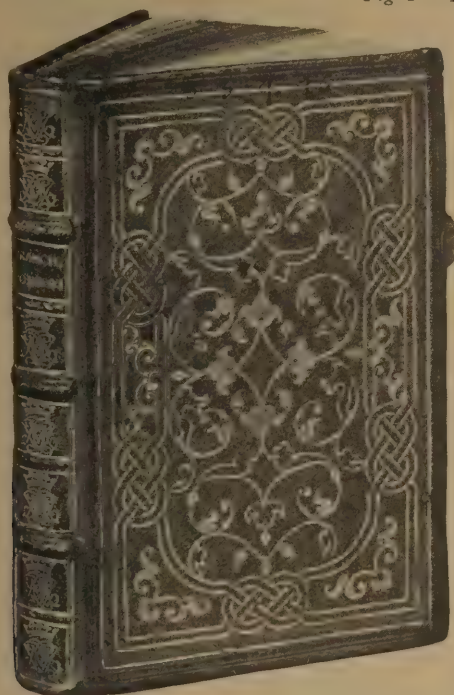


Fig. 2—A GROLIER BINDING (sixteenth century)

A copy of Franchini's *Poems*, printed by Aldus in 1554. The monogram on the back is said to be that of the Marquis de Menars, who had that device placed on the volume when it came into his possession. The strap work design of the binding is characteristic of Grolier bindings. Here its severity is relieved by delicate scrolls and sprays.



Fig. 3—A CLOVIS EVE BINDING (seventeenth century)

An elaborate, lace-like pattern, in which leaf and flower forms predominate. While elaborate, the design is at no point heavy, and ample space allowance is made for ensuring a sparkling brilliance of gold tracery on richly toned leather.



Fig. 4—ONCE BELONGING TO MARIE ANTOINETTE (eighteenth century)

The Queen's copy of *Les Baisers*. Presumably the most costly book in the world. Green morocco with the Queen's arms in gold and gold tooled borders. Less exuberant than the work of the previous century and expressive at once of richness and reticence.

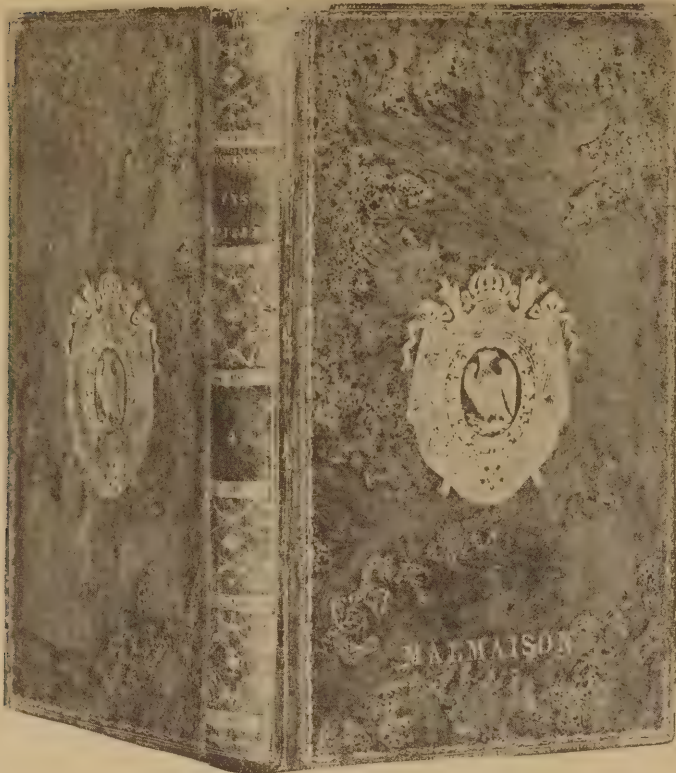


Fig. 5—A NAPOLEONIC BINDING (1803)

Bound in tree calf and very simply decorated. The delicacy and reserve of the decoration is more suggestive of the Directoire period than of the more heavy-handed Empire.

distinctive. Many books he bought already bound, and these are sometimes found with his name and legend written in them.

The books specially bound for Grolier have a distinctive character, and it is generally believed they were executed by the successors of Aldus Manutius. Geometrical patterns were formed by a series of solid tools, but later these were altered to give to the Italian workmanship a French delicacy. Grolier was the first private collector known to have had gilt bindings executed for himself, and it is believed he kept a binder in his own palace, whose productions were governed by the fine taste of the treasurer-general. Now a close examination of any Grolier binding will show that despite its geometrical pattern, which looks as if it might have been laid out with a rule and compass, it is not mathematically perfect. The differences between portions of the pattern which appear the same are so small that the eye, on first seeing the design, cannot detect them. Yet they are there, and it is because they are there that the geometrical pattern has a charm beyond anything that could be made with mathematical instruments.

It would not be worth while here to go through the list of great binders who followed the ideas of Grolier or developed new ideas in binding in France and Italy from Grolier's time to the present day. The name of Eve, however, must be remembered among binders. Nicholas Eve held the distinguished office of binder to the King, Henry III of France, who succeeded his brother in 1574. Clovis Eve, who was a son or a nephew of Nicholas, was binder-in-ordinary to the King in 1628, as we know from royal

accounts; but there is no authenticated binding by him, although plenty have been attributed to him and several books executed for Margaret of Valois, queen of Henry IV, are called Clovis Eve bindings.

The tools used for these bindings have a distinctive character, and some of the bindings are elaborately gilt, with an almost overloaded richness and magnificence. They are not, however, as pleasing as the simpler types of decoration which began in France with Le Gascon and which were followed by many others.

Bindings executed for illustrious persons are always interesting, and in many cases very beautiful. So many were made for royalties, however, that they are today not particularly rare or excessively high in price. Many of them appear in auction sales every season, and the price depends on so many circumstances that there are no standards of value. The particular work bound, the kind of material used, the fame of the binder, the rarity of

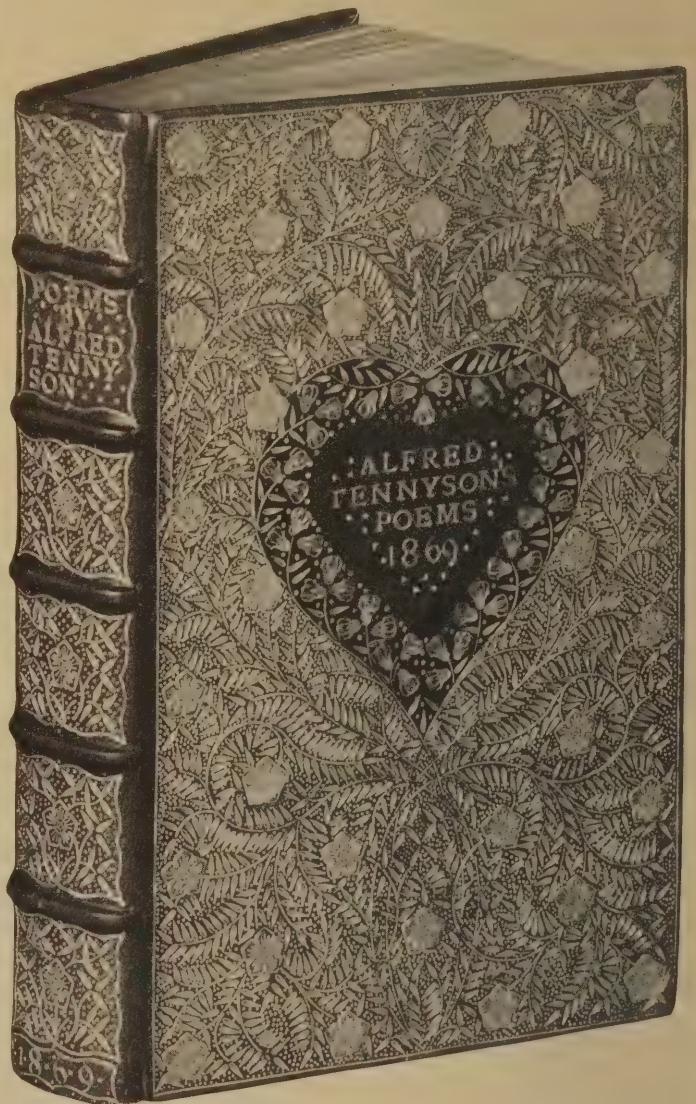


Fig. 6—A MODERN BINDING

The William Morris influence is apparent here, for the date is that of the poems, not of the binding, which is comparatively recent. It is worth while to compare this elaborate design with that by Clovis Eve (Fig. 3), and to observe how much more successfully the early binder controlled his imagination.

volumes from a particular library, are all factors which enter into the determining of the price.

The J. Pierpont Morgan Memorial Library contains an astonishing number of books bound for kings, queens and the baronets and courtiers of royalty. Books bound with the arms of Marie Antoinette are among the most sought of these royal bindings, and while these are distinguished by the arms of the queen in the center of the covers, the materials, colors and tooling of the other parts of the volumes bound for the unfortunate victim of the Terror are as various as the books, for not all were executed by the royal binder.

Napoleon's books, of course, have a great historic interest, and a single volume from Napoleon's library gives distinction to any private collection. The arms of Napoleon and the name *Malmaison* on the sides in gilt are the principal decorations. The materials used are generally of the best, but the tooling and lettering are inferior to the work of the earlier French binders. Nevertheless, an authenticated Napoleonic binding is a highly desirable possession, whatever its quality.

Needlework bindings, embroidered in silk or gold thread, have always been much sought, and catalogue descriptions of embroidered bindings usually contain some such phrase

as "probably by the nuns of Little Gidding." Now the nuns of Little Gidding, in Huntingdonshire, England, did make embroidered bindings. Nicholas Ferrar and his family formed themselves into a kind of religious community there, where they executed a *Harmony of the Four Gospels*, dated 1635, which is now in the British Museum; but the book was bound in black morocco and probably had a loose covering of crimson velvet, now lost. That the "Nuns of Little Gidding" ever made half the embroidered bindings attributed to them is doubtful. However, a good needlework binding is worth having, as a specimen of the decoration of book covers once in use.

Modern bookbindings are as various as the tastes of men. Those who prefer richly jewelled bindings to plain hand-tooled leathers can be readily accommodated, provided they are willing to pay the price. But, generally speaking, it is cheaper to buy bindings of a reliable bookseller or in the auction room than to have them made. Bindings by the old masters come into the auction room every season, and—provided one knows what he is buying—they can be bought there as advantageously as anywhere else. But bookbinding is an art which calls for knowledge, and "attributed" bindings should be examined as carefully as attributed paintings.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

TIME AND TIMEKEEPERS. By Willis O. Milham. New York: The Macmillan Company. 609 pages, 339 illustrations, 6 x 9 inches. Price \$6.00.

HAVE you ever, upon coming face to face with the files in a large library, become suddenly overwhelmed by the consciousness of how much there is to learn in this world; and, providing you could find the time, how many books you really should read? If you have, you will experience the same sensation when you pick up Professor Milham's book on *Time and Timekeepers*. You will realize how much there is to know about clocks and watches. But, best of all, you will find that all you require to satisfy that desire for knowledge lies within this one book, and you need not give up the question as too complex for you.

Professor Milham's book covers the entire subject from every viewpoint in a thorough and scholarly manner. He writes for the student of astronomy, with which science time is so closely associated; he writes for the clock and watchmaker interested in the manufacture and repair of timepieces, and for the collector or dealer in antiques who seeks comprehensive knowledge of the invention and development of timekeepers. We feel sure that this book will stand as a reference classic for many years, so complete so detailed, and so painstakingly accurate is it.

While many readers may prefer to pass over the technical side of this book on timekeepers, no one should neglect to read those chapters which cover the history of mechanical devices for the telling of time. The story of those earlier contrivances of sand glasses and water clepsydras is fascinating, so intricate did these devices become before more accurate timekeepers were invented. The mechanical accessories to early clocks will interest the antiquarian who finds delight in quaint and old-time things.

The clock of today is devoid of the symbolism displayed by fifteenth and sixteenth century masterpieces, some of which required eight or ten years for their building, and necessitated a keeper to look after their complicated mechanisms. Cocks that flap their wings and stretch their necks as they crow on the hour; apostles that pass in reverential procession before Christ their

master; angels that attend God Almighty; the angel Gabriel coming with his message to the kneeling Virgin; the gruesome figure of Death striking with his lifeless bones the fateful hour—all these are cited as proof of the mechanical genius employed by the early makers of clocks.

And watches! We lose interest in the modern watch, in spite of its varied forms, its minute size, or its superior accuracy, when we read of the earlier watches. Some were in the form of jeweled bugs whose lifted wings revealed the dial; some were skulls clenching the dial between closed jaws; and others were crystal crosses of intricate workmanship. Some had automatic figures working at an anvil which received their hammer strokes at every second; while other watches were in the form of animals, fruit, flowers, padlocks, and cockle shells.

There may be those who can detect flaws in Professor Milham's book. The present reviewer is not among them. A treatise so complete and so thorough is deserving of all praise. With that opinion recorded, the task of finding fault is left to others.

ANGLO-AMERICAN HISTORICAL CHINA: a descriptive catalogue, with prices for which the pieces were sold at the New York Auction Art Galleries in the years 1920, 1921, 1922 and 1923. By Mabel Woods Smith. Chicago: Robert O. Ballou, 1924. 119 pages, numerous illustrations. Price, \$3.50.

THIS convenient handbook is precisely what its title implies. Some 263 subjects which were used in the decoration of Anglo-American china—as Barber aptly called it—from 1820 to 1850 are listed. Under each subject the size and type of whatever items have been sold during the past four years is listed with the prices which they brought. Illustrations are adequate, and reference is given to additional pictures published in other works and to the commentary of standard authorities.

Auction prices, it is observed in the preface, usually range higher than shop prices for the wares listed. Nevertheless collectors and dealers who have occasion to handle old blue and its successors in various other colors can hardly afford to be without this latest addition to the literature of the subject.

H. M. REID

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The following described pieces come from a noted South Jersey family going abroad. They are exceptional antiques and worthy of attention:

Curly Maple Desk, 3 drawers, slope top, original handles and all of a hundred and fifty years old; Windsor Arm Chair, 9 spindles, about 1775, and in very fine condition; French Clock, 4 columns, black and gold, and in running condition; French Clock, 4 columns, silver and gold; both of these clocks are very unusual and worthy of attention; 8-inch Wedgwood Pitcher and 10-inch Lustre Pitcher; Walnut Highboys, Colonial Dropleaf Tables, Sheraton Chests of Drawers, Gateleg Table in mahogany and walnut; Sheraton Corner Cupboard, in mahogany; 4-Poster Beds in maple and mahogany; Martha Washington Sewing Stands, Pie Crust and Dish Top Tables, very old Corner Cupboards and Cradles, Colonial and Martha Washington Mirrors, Rare Candelabra and a consigned lot of Old Brass Candlesticks; sets of unusually fine Sheraton, Chippendale and Hepplewhite Chairs; Windsor Arm Chairs.

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Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the *Queries Editor*.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

138. S. W. M., *Arizona*, sends sketch of a design in pink transfer on a cup-plate, and asks for the meaning of the design, and for the maker of the plate.

As far as can be judged from the sketch the plate is of English manufacture, and the design is the familiar "willow pattern." This pattern is said to have been first copied by English potters in 1780 from a Chinese pattern in common use at the time. It was used widely by most of the potteries in England during the nineteenth century, and is still in use. The design is generally printed in blue, although it is found in other colors.

The story of the "willow pattern" has many versions, perhaps the commonest being as follows:

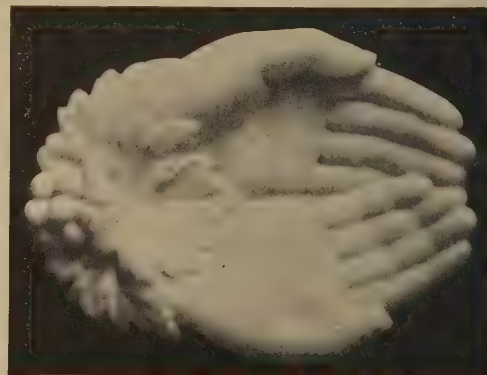
There was once a rich mandarin who lived in a large house, and who possessed one daughter, Koong-se. The mandarin, on retiring from business, brought his secretary, Chang, to his house, to put his accounts in order. Chang soon fell in love with Koong-se, but, owing to the harshness of the mandarin, it was necessary for the young pair to meet in secret, which they did with the help of Koong-se's maid. At last the mandarin learned of the interviews between the two, and in order to prevent Chang from coming to the house, he built a high wall of wood at the water's edge. He dismissed the maid, and built for his daughter a suite of apartments jutting out over the water, where she might live constantly under his eyes.

The mandarin soon betrothed Koong-se to Ta-jin, a duke of high degree, the wedding to take place "at the fortunate age of the moon when the peach tree should blossom in the spring, and the willow blossom drop to the ground." Koong-se was in despair, but one night, when the mandarin and Ta-jin were feasting, Chang came disguised to the house. Koong-se recognized him, and snatching up the box of jewels given her by Ta-jin, fled with Chang across the bridge. The mandarin recognized the lovers as they were half way across the bridge, and staggered after them, as may be seen in the pattern, the first figure being Koong-se with a distaff, the emblem of virginity, the second Chang, with the jewel box, and the third, the mandarin, with a whip.

Chang and Koong-se managed to escape, and, after harrowing adventures, due to the implacable rage of Ta-jin, settled on a small island in the river, where Chang cultivated every inch of ground, and wrote a famous book on agriculture. This led to their discovery by Ta-jin, who arrived with an army of soldiers, and mortally wounded Chang. Koong-se, in despair, rushed to her apartments, set them on fire, and perished in the flames. The gods, enraged at Ta-jin for his cruelty, cursed him with an incurable disease, but transformed Chang and Koong-se into two immortal doves, emblems of constancy.

The patterns on the "willow pattern" plate differ somewhat, but in general the main objects of house, bridge, wall, willow tree and doves are discoverable. Whether the tale of Chang and Koong-se is in reality a Chinese legend or an English invention constitutes, however, a controversial question.

139. H. L. A., *Massachusetts*, wishes to know the use of a pair of cupped hands of white glass, or similar material, in his possession. The hands, a picture of which is reproduced herewith, are 6¼ inches



long, and 4 9-16 inches wide across the thumbs. On the underside is the British patent registry mark and the words "Patented Aug. 31, 1875."

Were it not for these safeguarding indications, the specimen would doubtless pass as "Sandwich." It was probably not intended for any specific use, but would serve equally well as bon-bon dish or ash receiver according to the predilections of the owner.

140. C. E. W., *Rhode Island*, asks for information concerning R. Whiting, Winchester, clock maker.

Riley Whiting, Winchester and Winsted, Connecticut, manufactured clocks from 1808 to 1835. He made shelf clocks and "long pendulum" clocks, and employed from fifty to sixty laborers. Moore, *The Old Clock Book*.

141. W. F. W., *Illinois*, wishes approximate date and information regarding the maker of a grandfather's clock, on the dial of which is the name James Bower, Kirriemuir.

There is a John Bower, of Kirriemuir, Forfarshire, Scotland, listed as working in 1802, in Smith, *Old Scottish Clockmakers*. The similarity in names leads one to believe that this is the man concerning whom information is sought.

142. M. L. P., *Kentucky*, wishes information concerning the date of two prints of Washington in her possession. The first was printed and engraved by John McRae of New York, the second has no identifying marks.

John McRae was an engraver working in New York in the 1850's. There are five known engravings of Washington by him, all of them copied after the Gilbert Stuart portrait of Washington. Reference to Hart, *Engraved Portraits of Washington*, published by the Grolier Club in 1904, and comparison of size and detail of the print would identify it exactly.

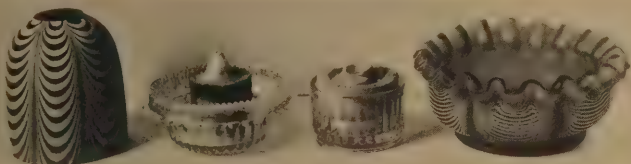
As there are over 1500 known engravings of Washington, it would be impossible for anyone but an expert to identify the second example.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

43. W. A. B. (October, 1922, *ANTIQUES*, Vol. II, p. 182). Dr. George N. Gardner of Portland, Maine, writes that he has a clock similar to this, and that he is inclined to think it represents the order of the Knights of Pythias. The numerals, 1561, should, he believes, read 56, the outer figures being merely conventional designs.

96. X. Y. Z., *Rhode Island* (January, 1924, *ANTIQUES*, Vol. V, p. 34). Several readers have kindly answered this query concerning Clarke's Fairy Night Lamp, besides the answer given by Benj. A. Jackson in the February, 1924, number. S. O. Turner sends a photograph of the lamp in use. D. L. Fraser says that S. C. Clarke Bros. are a firm of night light makers, who still make this light, which is much used in nurseries in England. W. Moore sends photograph of the small lamp, together with its shade. This is reproduced herewith.



FAIRY NIGHT LAMP

This illustrates a type of lamp in which a candle is set into a glass cup, which in turn is placed in a saucer. Cup and saucer may then be enshrined in the colored glass bowl pictured at the extreme right. When the candle is lighted and is covered by the ventilated dome it diffuses a warm and genial glow calculated to dispel the qualms of children who dislike going to sleep in the dark.

117. B. B. H., *Pennsylvania* (March, 1924, *ANTIQUES*, Vol. V, p. 141). The request for information about the Kinnard Dreher & Co. melodeon has brought answers from several Cleveland readers. Through the courtesy of Henry Dreher, President of the Dreher Piano Co., Cleveland, the Editor is informed that the melodeon in question was manufactured about sixty years ago (1863) by Mr. Dreher's father, Baptiste, the founder of the present company.

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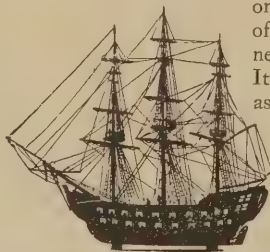
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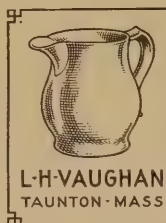
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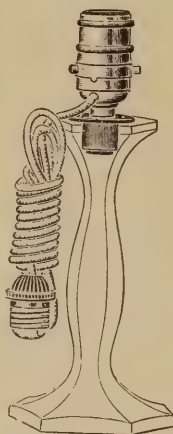
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The Index

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ANTIQUES

*From old river towns of the Ohio
Valley and early settlements
of the Middle West*

WE are constantly picking up many beautiful examples of the work of the early builders of this section. The arrivals at our shops this month are particularly interesting. Among the finer things which have just come in are several beautifully inlaid sideboards, two mahogany carved post beds, one corner cupboard with broken arch top, two very early spindle beds of oak and hickory, three slant top desks with bookcase tops, one walnut highboy with straight top, a wonderful mahogany carved press, a lot of fine old blue china, an Empire claw foot sofa, some glass, brass and pewter, many other fine pieces too numerous to mention.

We have also been fortunate in securing a copy of Thomas Chippendale's Third Edition. This book is not for sale but we would be pleased to figure on reproducing any of the pieces therein displayed.

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LET me teach you the charming olde tyme art of making hooked rugs: Lion, tiger, cat, dog, floral, ship and quaint landscape designs, stamped on good burlap, 2' x 3'; also "Welcome" half rounds with special rug hook and complete instructions, work commenced, \$2. No frame necessary.

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Beautiful Double Paisley Shawl, White Centre.	\$60.00
Curly Maple Field Bed.	125.00
Large Rare Print, <i>Lakes of Killarney</i>	75.00
Chippendale Seven-Candle Candelabra. Grape Floral and Wheat design	40.00

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I have been a dealer and collector of antiques for the last 35 years, and my experience has taught me when and where the best pieces are obtainable. My men are constantly canvassing New England for rare and interesting specimens and bringing them to me. If you are interested in purchasing anything special let me know your wants because I can probably fill them.

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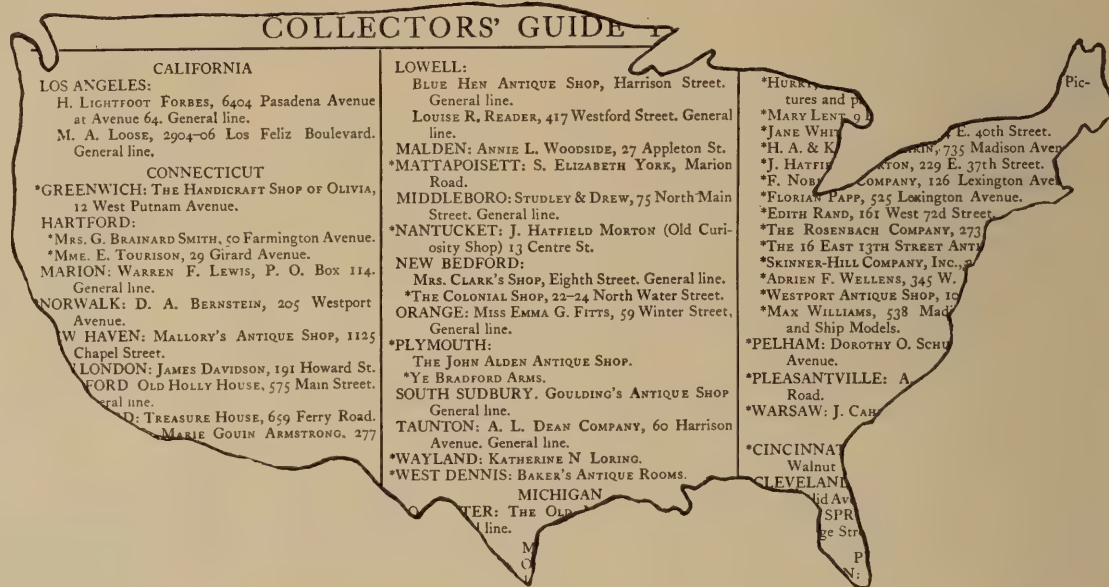
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Litchfield County : GOSHEN, CONNECTICUT

LONG case clock (*circa* 1725), height 8 feet 8 inches, Amboyna wood with kettledrum base, claw and ball-feet, arched top surmounted by carved bust of George II. Silver dial engraved and signed Ts. Thomasen, Amsterdam. Purchased in Salem, Mass., where it was imported in the 18th Century. Exhibited at Museum of Fine Arts, Boston, and pictured in Britten's "Old Clocks and Watches."

C. & R. HANNA



Is Your Shop on the ANTIQUE MAP of The United States?

COLLECTORS and dealers have both recognized the magazine ANTIQUES as their logical meeting ground. They read it each month from cover to cover. They use the advertising pages as their guide to dealers from whom they buy.

Doesn't this tell its own story? Doesn't this suggest an opportunity to you who carry the things they are buying?

Isn't it a mistake for you to play hide-and-seek with them?

Let them know who you are, what you have for sale and where you do business.

ANTIQUES

::

683 Atlantic Avenue

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BOSTON, MASS.

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

DAGGERS OR KNIVES; weapons of early American home or local blacksmith make. Only genuine, original examples wanted. CASPAR WHITNEY, Irvington-on-Hudson, N. Y.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ARWOOD, 683 Atlantic Avenue, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists, and dates, if possible; also measurements. No. 389.

POWDER HORNS with maps engraved thereon or dated powder horns of Colonial times with records or verses, etc. State price and condition. No. 451.

LIVERPOOL PITCHERS; also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector. C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

WATCH AND CLOCK DIALS in decorated porcelain, single dials or collections. Also old watches with decorative dials. HARRY C. RICHARDSON, White Mountain Park Wharf, Lakeport, N. H.

GLASS CUP-PLATES, both historical and conventional wanted for collection, send description and price. ALBERT C. MARBLE, 23 Beaver Street, Worcester, Mass.

\$2000. FOR A PIECE OF PAPER. Send postal for booklet listing this and other old printed matter wanted for cash: broadsides, pamphlets, books, prints, stamps, etc. G. A. JACKSON, 105 Pemberton Bldg., Boston, Mass.

LOWESTOFT CHINA, odd pieces or sets; pink lustre; historical blue; silver resist. Give description, condition and price. T. LYONS, 1074 East 21st Street, Brooklyn, N. Y.

AN OLD PINE SETTLE (high back); also old pine kitchen dresser. ALICE NYE, R.F.D. No. 1, Box 129, Holyoke, Mass.

FOR SALE

CARVED POST BEDS; Toby jugs; Stiegel flip glasses; unusual Birge shelf clock; rare andirons; bottles, china, glass, Windsor chair. C. HENRY MASON, 146 East Avenue, Rochester, N. Y.

COME AND SEE our antiques collected in the historic valley of the St. Lawrence. NAN HORN-BROOK, 317 Rensselaer Avenue, Ogdensburg, N. Y.

PEWTER PAN, 12 by 3½ inches; pair matched porringers 3½ inches; three-mold tumbler, 3 inches high; Stiegel tumbler, etched; piece rare Lowestoft; brown sunburst bottle, 7 inches; piece marked Sandwich glass (colored); all at reasonable prices. No. 464.

GOOD ANTIQUES purchased or sold on commission. For sale: Clover leaf pine corner cupboard; oak base grooved pine top tavern table about 1650 to 1670; andirons, best types, other irons; six board chests. Everything original condition. Other good articles. LYNDE SULLIVAN, Durham, N. H.

PINK LUSTRE TEA SET; marked pewter sugar bowl; pair Stoddard bowls; rare lamp base candlestick; dining table; prints. R. F. MASON, 767 Broad Street, Providence, R. I.

TWO GORGEOUS SOLID MAHOGANY FOUR POST CANOPY TOP BEDS, dating 1820. All particulars and pictures upon application to Mrs. ISABEL RUSSELL, 154 Algona Boulevard, Oshkosh, Wisconsin.

HISTORICAL BOTTLES; cup-plates of all kinds; blue china; Bennington, Staffordshire dogs, etc. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

HIGHBOY, walnut, original handles; four Windsor chairs; mahogany, wooden wheel clock; authentic antiques; history and pictures on request. B. S. K. 1213 South Main Street, Hopkinsville, Ky.

STAFFORDSHIRE FIGURE OF NAPOLEON; Sandwich glass plates and sauce dishes; brass candlesticks; woven spreads, blue, red, tan and green. MARCELLINE H. DUNHAM, 49 Manchester Place, Newark, N. J.

SHERATON SOFA in perfect condition with fine original upholstery; drop leaf ball and claw foot table; early American pewter. MRS. HELEN F. FOWLE, Fuller Homestead, Hancock, N. H.

LANCASTER'S HISTORIC VIRGINIA HOMES AND CHURCHES, perfect copy. Richmond in By-Gone Days, by Mordecai J. K. RICHARDSON, 826 W. Grace Street, Richmond, Va.

SIX PAPERWEIGHTS, three rare ones, including one apple. No. 455.

CHARLES R. HARLEY, SCULPTOR, New Hope, Pennsylvania; at private sale his library including small curios.

SET OF SIX RUSH BOTTOM Hitchcock chairs, new seats restored and in perfect condition, ready for use. Price \$18 each. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

SCULPTORS turn-tables hold any weight; studio holdings; artist library. No. 458.

EMPIRE MAHOGANY CHEST OF DRAWERS; Chippendale mirror; Hepplewhite shaving mirror; mahogany candle stand; Warsaw and American candlesticks (old brass); old glass of all kinds; white and colored lamps. THE MAPLES ANTIQUE SHOP, 739 Asylum Avenue, Hartford, Conn.

TWO WING CHAIRS; photo and description on request. Price reasonable. No. 456.

STAFFORDSHIRE, twelve fine pieces, including a six and one-half inch carriage dog on blue base. No. 460.

SET OF SIX WALNUT-FINISHED five-slat ladder-back chairs, with ball turned stretcher in front, about 15 years old; have new rush bottoms in good condition ready for use; price, \$22 each. Send for photo. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

OLD PINE CHEST, hand carved, 40 inches long, 32 inches high, 18 inches wide, over 100 years old. Picture on request. Price, \$250. Mrs. ROY R. ROBERTS, Dundee, N. Y.

QUEEN ANNE STYLE ROUND TABLE, 58 inches, drop leaves, cabriole legs, ball and claw feet, handsome apron, \$350; courting mirror, \$40; 6 Sheraton fancy chairs, \$80; yellow dolphin comport, \$20. Mrs. MONROE OPPENHEIMER, Fort Edward, N. Y.

ELEVEN lacy and one opaque blue Lafayette boat salts for sale. No. 463.

BLUE GLASS ROLLING PIN; small sofa; coverlet with eagles and stars, named and dated; all perfect condition, genuine antiques. M. D. KEENER, 438 East Main Street, Annville, Penn.

TWO-DRAWER DROP-LEAF CURLY MAPLE TABLE; curly maple poster bed; maple day bed; two sets curly maple chairs; set rush-seat ladder-backs; mahogany bureau desk; pine Dutch cupboard. D. T. RAHERTY, Sherburne, N. Y.

SHERATON FANCY CHAIRS, two arm and four side chairs; round front, rush seats; fluted legs, crossed parallel slats in backs. KATHERINE PURDY, Lenox, Mass.

ENGLISH LACQUER CHEST, black with embossed dog design, and leaves as a border and a flower painting in center. This chest has the top, sides, and front beautifully decorated and is in perfect condition, ready for use. Price, \$85. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

TURNED THREE-LEGGED BUFFET CHAIR, spindle-back category. Mrs. S. C. BERNARD, 12 Stratford Avenue, Pittsfield, Mass.

MAHOGANY BLOCK-FRONT DESK, solid block, ball and claw feet, brasses original, some restorations on cabinet. Rare Moll Pitcher table; Stiegel flip glass, seven inches high, etched with finger drawers. MARGARET N. SANBORN, Wolfboro, N. H.

TESSIE LOU STUDIO SHOP, 461 Jefferson Street, Milwaukee, Wis. Decorations; antiques; Currier & Ives; Lincoln family prints; mahogany and pine chests; flasks; glass; lamps and shades to order; decorated card tables.

SET OF SIX OLD TUMBLERS, old Waterford, diamond-cut, initial D; height, 3½ inches; diameter, 3 inches. Perfect condition. No. 461.

NEW LOCATION, now at 54 Broadway, Somerville, Massachusetts, 3 blocks from Sullivan Sq. Large stock. Dealers invited. Prices right. SHAY'S ANTIQUE SHOP.

OLD PARISH House Antique Shop on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. H. N. HIXON, Tel. 116.

SERPENTINE-FRONT BUREAU, original handles; very early small maple desk with well; rare mirrors; sets of Curriers; old lamps with Godey shades; fair prices. ORNE HOUSE, 18 Orne Street, Marblehead, Mass.

CUP-PLATES, blue Fort Pitt, amethyst No. 11, 5 variants No. 5, E. Pluribus Unum eagle, small boat, Washington, Napoleon, Liberty Cap Cabin and other unlisted historicals. Many unlisted historical flasks. Stiegel glass; salts and lustre. JOSEPH YAEGER, 1264 East Third Street, Cincinnati, Ohio.

CORNER CHAIR with slats; (see Wallace Nutting, page 272); walnut highboy; oval-topped; mahogany tilt table; Stoddard decanter and flip, rare Bennington Bible bottle; many Staffordshire figures at the HUMPTY DUMPTY SHOP, Arden, Delaware.

I WILL SELL duplicates in my collection of Staffordshire, consisting of groups, figures and Tobies. Description list on request. M. M., P. O. Box 1246, Boston, Mass.

CHIPPENDALE square-leg drop-leaf table, finest Mexican mahogany, seats twelve or more, \$200; Hepplewhite mahogany serpentine folding-top card table, ribbon line inlay, \$125; curly maple Sheraton secretary bureau, very rich interior, \$125; mahogany, maple tilt-top tables; candle stands; pair pewter candlesticks, \$20; handsome six-piece Reed and Barton Britannia tea-service, \$50; pair ten-inch Staffordshire dogs, \$35; unusual whale-oil and fluid lamps; silver; pewter; glass. (Dealers welcome.) KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penn.

GENUINE OLD CHIPPENDALE MIRROR with small eagle; two slant-top maple desks, one inlaid with mahogany. THE QUAIN SHOPPE, TEA ROOM, Smith's Ferry, Holyoke, Mass.

GREAT BIG STOCK rare early furniture; hooked rugs; early glass; lanterns; prints; rare lowboys; secretaries; also desks; pewter; lamps; tin; field beds; carved beds; rush chairs in sets. See the biggest stock here you will find anywhere on your trip and prices most reasonable. MYLKES ANTIQUE SHOP, Burlington, Vermont.

WHEN GOING TO THE CAPE, stop for antiques at Fall River, Massachusetts, 534 Locust Street, the thoroughfare to New Bedford. MRS. DERWIN T. JOHNSON.

SIX BEAUTIFULLY STENCILLED CHAIRS, recently done over in original color and design. Also one very early Windsor chair. No. 459.

BELLOWS FALLS, VERMONT. Glass; pewter; silver; china; furniture in abundance; courting mirror; Hepplewhite and brace-back Windsor armchairs; carved chest; Sheraton Pembroke table. Mr. and Mrs. GEORGE PARKER BOLLES, JR., 35 Atkinson Street.

SAMPLER, exquisitely worked with wonderful pictures and lettering by Nancy Smith of Branford, Connecticut, 1825, price, \$25. White silk embroidered shawl worn by Royalty, good condition, \$30; century-old pine blanket chest, good condition, \$20; fine warming pan, \$15; owl hooked rug, 31x50, price, \$30. PHOEBE TAINTOR IVES, Fellsmere Farm, Branford, Conn.

BEAUTIFUL COLLECTION of antique furniture; sideboard; rush-seat day bed; Colonial straight-back seat; Windsor chairs; hooked rugs; pewter; brass and glass ware. THE BUCKLEY STUDIO, Binghamton, N. Y.

SPINNING WHEEL; Sheffield cake basket; picture mirror; "Bug" bootjack; vaseline-yellow dolphin comport and many other antiques. YE OLDE TYME SHOPPE, 1123 Jule Street, St. Joseph, Missouri.

CURLY MAPLE CHESTS; post beds; 6 maple cane-seat chairs; small cherry stands; mahogany sofas; pine cupboard. THERESE JULIE BALLARD, 27 West 7th Street, Erie, Penn.

NEW ENGLAND TYPE WINDSOR CHAIR with brace back; Wedgwood soup tureen; mahogany bureau with original brasses; antique washstand. No. 462.

RARE ANTIQUES, once removed from original owners; 200 Currier prints; glass; brass; pewter; furniture; coverlets; homespun linen; china; lustre and Staffordshire. Genuine antiques. Write your wants; tourists welcome. Mrs. E. P. Elitharp, 415 Sherman Street, Watertown, N. Y.

SMALL COLLECTION of American bottles and flasks for sale. No. 457.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops; Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13½ Wollaston Terrace, Boston, Mass.

OPEN CUPBOARDS; large Dutch tables; curly maple desks; maple corner cupboards; screw-top corner cupboards; mahogany desks; glass vase. BARNEY FRIEDMAN, Quakertown, Penn.

ONE OF THE MOST ATTRACTIVE ANTIQUE HOUSES on the Boston Post Road, built in 1660, wonderful setting, old oak beams, pine panelling. Business unexcelled. T. T. WETMORE, Old Whitesley House, Old Saybrook, Conn.

IF YOU WANT TO CHOOSE from a large collection of antiques see A. L. CURTIS at Harrington Park, New Jersey, on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

VICTORIAN GLASS; lamps; coverlets; oval pedestal table, solid mahogany top, \$25; mahogany piano, six feet long, four wide, \$20; samplers. No. 465.

LIVERPOOL MUG, "Farmers' arms" series, described Moore's *China Book*, perfect condition; solid silver tablespoons, seventy years, marked "E. Bailey"; seven bell flower glass goblets. ELIZABETH TAYLOR, New Berlin, Ill.

BLACKSTONE ANTIQUE SHOP, gateleg table; Windsor love seat; Hepplewhite table; slope desks. H. L. WILKINS, Box 354, Blackstone, Va.

I BUY TO SELL to those who sell to those who do not sell again; what can I show to serve you? A. R. MAXWELL, 17 Prospect Street, Westfield, N. J.

MARKED PEWTER. Early American furnishings and glass; Washington George and Prince of Wales cup-plates; colored glass Sandwich lamps; Currier and other prints; whaling ivory curios. Call at house. 96 Spring Street, New Bedford, Mass.

BEST OFFER for deed for grant of land signed by Governor George Clinton and Secretary Lewis A. Scott with State of New York seal, 1777, attached. Sara M. Sanders, Alpine Road, Closter, New Jersey. 1 mile from Yonkers Ferry; 4 miles from Dyckman Ferry; 6 miles from Tarrytown Ferry.

SALE TO HIGHEST BIDDER BY MAIL. Colonial desk (walnut); Colonial bureau (walnut); corner cupboard; two deeds to slaves; antique carnelian cameo brooch; hand-loom woven coverlet; violin, Stradivarius, 1716; grandfather clock. Linnie Scharnagel, 439 No. Cherry Street, Florence, Ala.

SET OF SIX mahogany fiddleback chairs; set of six curly maple chairs; set of six Pennsylvania Dutch chairs. Other furniture, glass and prints. MARTHA JANE REED, Marcellus, New York.

RARE RUG for Colonial room, thirteen by twenty-two, perfect condition, medallion center, cream background, conventional floral border, exquisite colorings. No. 466.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA
LOS ANGELES: M. A. LOOSE. 2904-06 Los Feliz Boulevard. General line.
CONNECTICUT
BRANFORD: OLD TIME THINGS SHOP, Redhurst, Boston Post Road.
*CLINTON: H. B. REDFIELD.
*DEVON: GABRIELLE DE BRUNSWICK.
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*FAIRFIELD: THE SASCO SHOP.
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*MME. E. TOURISON, 29 Girard Avenue.
MARION: WARREN F. LEWIS, P. O. Box 114. General line.
*NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*NEW LONDON: JAMES DAVIDSON, 191 Howard St.
*NORTH WOODBURY: INGLESIDE.
*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.
*PLAINVILLE: MORRIS BERRY, 80 E. 9th Street.
STAMFORD: OLD HOLLY HOUSE, 575 Main Street. General line.
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*TREASURE HOUSE, 659 Ferry Road.
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*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.
*WINDSOR: AT THE SIGN OF THE CANDLESTICKS.

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*ARDEN: THE HUMPTY DUMPTY SHOP.
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BANGOR: THE THREE GABLES, 204 Broadway. General line.
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*F. C. POOLE, Bond's Hill.

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*HELEN M. MERRILL, 1124 Longmeadow Street.

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*LYNNFIELD CENTER: SAMUEL TEMPLE.

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 *ROSENBAUGH COMPANY, 1320 Walnut Street.
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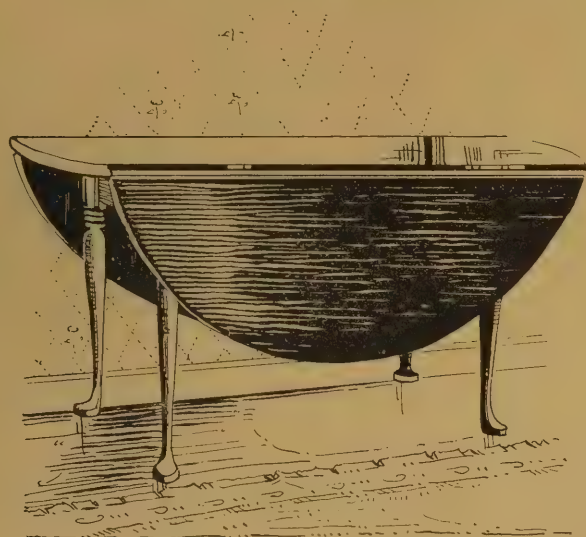
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From Our Fascinating Collection *of* Antique Tables



A "Moll Pitcher" Table

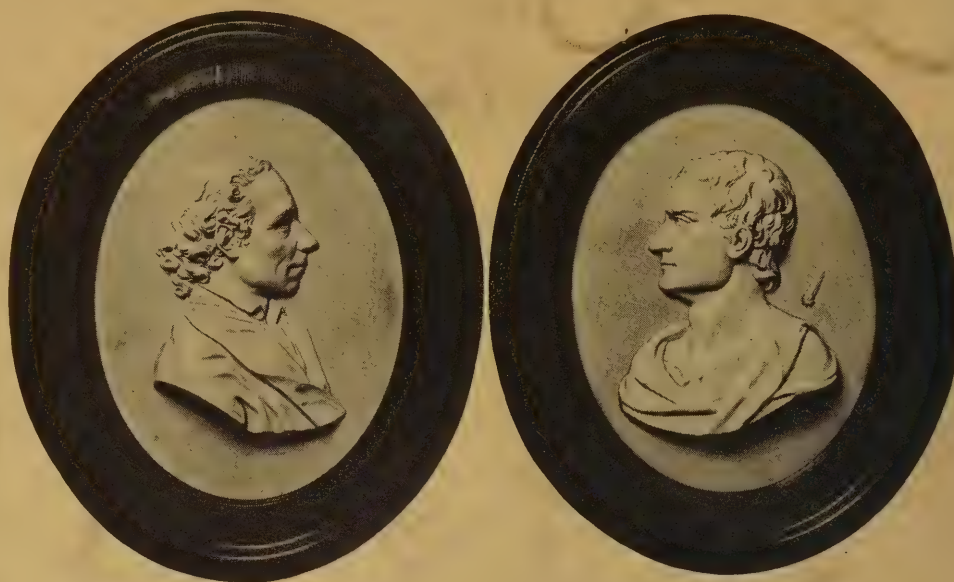
A "Moll Pitcher" Table

IT was across just such a table as this one that Moll Pitcher—one of New England's old-time soothsayers—uttered her prophecies to all who sought to unveil the future through her gift of "second sight."

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AUGUST, 1924

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It is my intention to keep the cost of antiques by mail well within the means of persons who like comfortable, mellow, old-time things, but who have hitherto been prevented from indulging their taste.

Look over this month's pictures and the list which accompanies them; send for my supplementary list, and I am sure that you will find many things which will add to the attractiveness of your home and bring you long continued satisfaction.

THIS MONTH'S ILLUSTRATED OFFERINGS

Please order by number as indicated in the pictures

- | | |
|---|---------|
| [1]—Small half-round pine table; Hepplewhite legs; 26½" high; 13½" deep at widest point . . . | \$15.00 |
| [2]—Old pine day-bed or settee; 59" long; 27" high. Is in natural color of wood, wax finished. In perfect condition . . . | 32.00 |
| [3]—Pine bureau; 53" high to top of back; 20" deep, 45" wide. Is in the natural color of wood, with wax finish. In perfect condition . . . | 70.00 |
| [4]—Empire sofa frame, beautifully carved; back and sides in "Flame" Mahogany Veneer; has been repaired recently; needs refinishing only . . . | 75.00 |
| [5]—Small cherry table; 28½" high, top 19 x 21½, good condition . . . | 18.00 |
| [6]—Cherry and pine bureau; 46" high to top of back, 39" wide, 17½" deep; all in good condition . . . | 35.00 |
| [7]—Set of eight Italian candle brackets in carved wood, in gilt and ivory; 10¾" high. The set . . . | 80.00 |
| [8]—Old solid cherry secretary-desk; three small drawers under bookcase, and two under desk; 7'5" high over all; 43" wide, 24½" deep at deepest point; good condition . . . | 70.00 |
| [9]—Three piece toilet set in pink; decorations in white; perfect in every way. Most attractive for dressing table . . . | 14.00 |
| [10]—Large clear glass covered compote dish; bowl and stem decorated in oak leaves; top oak leaves and acorns . . . | 9.00 |
| [11]—Cherry and pine lowboy; legs and part of frame cherry; top, drawer front and part of frame in pine; beautifully cut out at bottom and sides; has been cleaned down to wood; needs refinishing, old pulls gone; 30" high; 18½" deep; 37¾" wide. Would make ideal dressing table . . . | \$80.00 |
| [12]—Old Stonington jar; decorations consist of Amorini and grape clusters; in perfect condition . . . | 40.00 |
| [13]—Old hooked rug made entirely of yarn; 4'9" long x 3' wide. Has been repaired very skillfully. Outer border, red; inner border, black and green; background, black and olive green; lion in tan . . . | 35.00 |
| [14]—Pair of "Paul and Virginia" girandoles; 15½" high. In perfect condition. The pair . . . | 40.00 |
| [15]—Curly maple drop leaf table; 39½" deep; 22½" wide with leaves down; 54½" with leaves up; legs slender and delicately turned; only bed of table needs refinishing; a remarkably fine piece of curly maple . . . | 90.00 |
| [16]—Twelve old English rummers, clear glass; 5" dia., 5½" high. Each . . . | 10.00 |
| [17]—Pair of old wrought-iron andirons; 16" high, 13" long . . . | 13.00 |
| [18]—Set of five decorated chairs; decorations in gilt; seats of old salt-marsh rush; all in perfect condition. The set . . . | 60.00 |
| [19]—Old pewter teapot; 6½" high . . . | 12.00 |
| [20]—Quaint old picture mirror; mahogany; 22" x 10¾" over all; picture in gilt and black on milk-white background, measures 7 x 9. All in perfect condition, except caps of columns which need replacing . . . | 23.00 |

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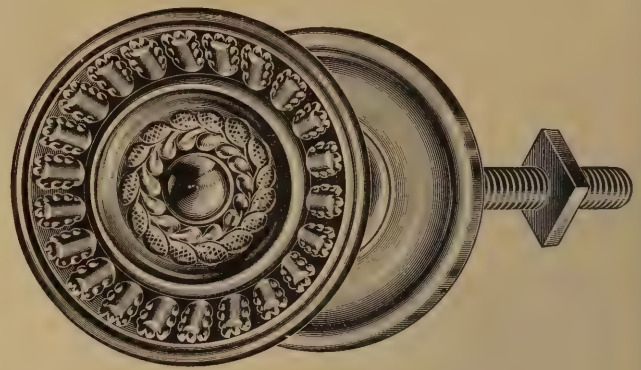
Exhibition Monday, August 18

As I have been fortunate in locating and securing many rare pieces during the last year in early *maple* and *pine*, together with a large assortment of *period mahogany*, *china*, *glass*, *hooked rugs*, rare *chintz*, and five hundred Currier and Ives *prints*, collectors and dealers will do well to attend this sale.

There will be over *one thousand* pieces to select from and every piece will be sold to the *highest bidder*. All goods are in the rough.

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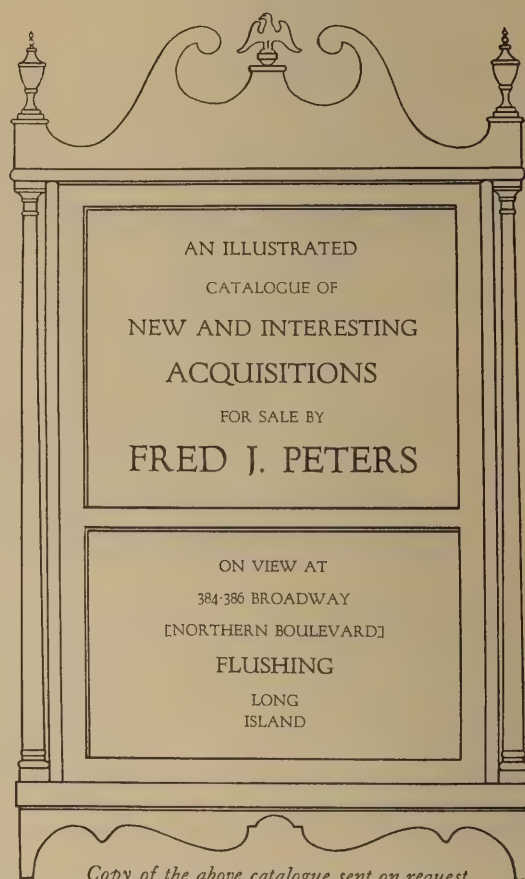
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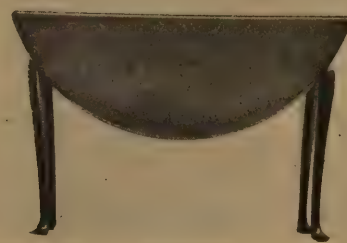
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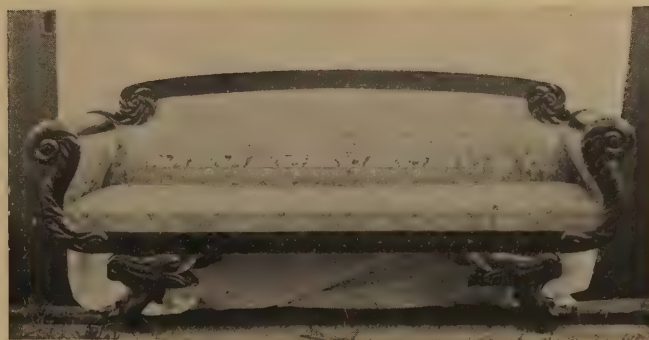
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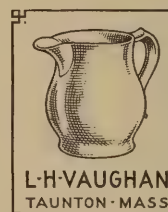
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ANTIQUES

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HOMER EATON KEYES, Editor
PRISCILLA C. CRANE, Assistant Editor, ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
G. WARREN WHEELER, New York Representative, 25 West Broadway
Telephone, Barclay 7448

SIDNEY M. MILLS, New England Representative, Boston Office
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BUTTERFLY TABLE (*eighteenth century*)

Remarkable for the size of the top (36 x 66 inches when open), its rectangular leaves, and its four butterfly wing supports. Said to be made of cherry throughout. *Owned by A. B. Maxwell.*

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VI

AUGUST, 1924

Number 2

The Editor's Attic

The Cover

THE precise utilization of the basket pictured on the cover is not known to the Attic. In Colonial times wild pigeons were, in certain sections of the country, so plentiful and so tame that they fell ready victims to clubs and stones hurled by young men and boys and to the entangling net of the fowler.

In the latter circumstance the birds might have been carried home alive in such a contrivance as that illustrated. On the other hand, the basket would have served equally well for carrying the birds to a pigeon-shooting contest. It may have enjoyed both forms of utilization.

Made of strips of split hickory, this portable prison house for feathered innocents is cunningly contrived to accommodate a considerable number within its capacious bulbous interior. The small neck, on the contrary, while it permits a rough hand to stuff a single bird head first into safe keeping, effectually prevents sufficient wing-spread to allow subsequent escape. Such were the implements used by our virtuous forefathers in the extermination of certain of their feathered neighbors.

The example shown is twenty-one inches in height from base to peak of handle. It was found recently in Bergen County, New Jersey, by its present owner, Frank Wood, curator of the Old Dartmouth Historical Society of New Bedford.

The Frontispiece

IN so far as the Attic is aware, a four-wing butterfly table is something hitherto unknown to collectors. Yet, when examined, the type seems so thoroughly practical, and withal so attractive, as to suggest a query as to whether it may not have been more frequently utilized than might be judged solely from available information.

The specimen illustrated is said to have come originally from Connecticut; but it is at present owned by A. L. Maxwell of Westfield, New Jersey. Time and use have so overlaid the surface of the wood with a strangely mixed patina that exact identification of the material is difficult.

Mr. Maxwell, however, is satisfied that it is cherry throughout.

The table top, as the photograph makes clear, consists of a central member, fixed to the supporting frame and amplified by two drop leaves, each held to the central member by three iron hinges, and each, when open, supported by two butterfly wings, situated twenty-two inches apart. The lower ends of these wings pivot on the long stretchers of the table. The upper ends fit into perforated blocks nailed directly to the underside of the wide central member of the top.

This device seems tentative, and is less satisfactory than that of providing a bearing in the top itself, after the manner usual in the construction of small tables of this general kind. As it is, the pressure of the weighted leaves tends to tear the nailed blocks from their moorings, a fact attested by some evidences of renewal in certain of these members. When not in use as supports, the wings lie flat against the apron and allow the leaves to drop, without interference.

When fully open, the top of the table measures three feet in width by five feet six inches in length, dimensions sufficient to allow for the seating of four to six persons, either for eating, drinking or gaming. But those who utilized this piece of furniture probably arranged themselves only along the sides, for the wear and tear occasioned by rough-shod feet is most apparent in the long stretchers. Experiment, furthermore, has proved that the table ends, with their comparatively slight overhang of top, and their rather deep apron, offer little comfort to human knees thrust beneath them.

That this unusual specimen was designed and made by an experienced workman is evident. The proportions are exceptionally pleasing, the joining is, at all points, excellent, and the turnings are well designed and well executed. These latter are remarkable, however, in the fact that they display neither the double-vase form nor the pure, single-vase form which experience leads us to associate with splayed-leg New England tables of the earliest date. They seem, in fact, to foreshadow the turnings which appear, slightly later, in the supporting column of tripod stands.



SPODE CHINA (c. 1815)

The hinges, further, which appear to be original, are of simple rectangular outline.

It would seem, therefore, reasonable to conclude that this table was made toward the close of the period within which examples of its type were produced, rather than at the beginning. Its nearest analogue known to the Attic is illustrated as Number 856 in the new edition of Nutting's book.* That example, while described as of large size, and of great singularity on account of its rectangular leaves, is provided with but two wing supports—one on each side—instead of the four which constitute the boast of Mr. Maxwell's specimen.

Some Nineteenth Century "Spode"

MUCH has been said and written concerning the Chinese "Lowestoft" which was imported by our American ancestors during the eighteenth century, of the equally oriental Nankin and Canton wares of the early nineteenth century, and of the pictorial blue, brown, black, pink and multicolored Staffordshire earthenware which was piled high on our shores until the Victorian era had run full half its course. Save for some lustre pitchers, some bits of fragile, creamy Leeds and an occasional Castleford or Bristol teapot, one might almost be inclined to think that little else in the way of china ware graced the early American table.

That may be the case. The Chinese products were handsome and comparatively inexpensive. Staffordshire pottery was, at least, striking, and inexpensive. The average piece-price of the Ridgway Log Cabin, or Columbian Star, service was somewhere in the neighborhood of seven cents. The normal American family was not in a position, either financially or culturally, to insist upon using the finer English or Continental porcelains for daily use or even for state occasions. Nevertheless there is reason to believe that more of the better grades of porcelain were imported, and are still, in part, preserved by old-time families, than is generally recognized.

An example in point has recently come to light in response to the announcement in *ANTIQUES* that Arthur Hayden is engaged on a history of Spode ware and that he would like information concerning specimens pre-

*Wallace Nutting, *Furniture of the Pilgrim Century*, Framingham, 1924.

served in the United States. Back in 1815 Abram Richards of New York City took his daughter abroad for the purchase of her bridal trousseau and some part of her household equipment. Among the various establishments which enjoyed their visitations was the Spode factory at Stoke-upon-Trent, whither they went to purchase china.

At that time, so the story goes, there was on exhibition at the factory a dessert set which had been made for the Duke of Wellington. But the Government, after Waterloo, had given him some other china. Hence the exhibited set was offered for sale. The young lady coveted it, and she was an only daughter. Miss Gertrude E. Selden, who now owns the china, remarks that, if the damsel had asked for the crown jewels, her fond parent would have tried to secure them for her. But fortunately she was satisfied with the lesser gift.

From her who, before her marriage, was Miss Richards, of New York, the Spode dessert set has descended, almost intact, to her grand-daughter, Miss Selden, of Brandon, Vermont. The outfit consists of a centerpiece and some sixty other items; including nine platters, four hexagonal cake plates, two sugar boats with covers, twenty-two plates, twenty-four deep fruit dishes. All the pieces, but two are marked on the bottom with the name SPODE in red, and with the pattern number, 2417. In some instances the number occurs directly beneath the name; in others, immediately following it.

The Decoration

THE prevailing color of the border decoration is a very delicate blue, enriched with a good deal of gold. An embossed pattern of flower sprays—white on white—gives an added touch of richness. The chief beauty of the plates, however, is, perhaps, the spray of flowers which adorns the centre of each. These sprays are delicate hand-paintings, apparently drawn directly, and without formalization, from nature. They cover a wide variety of floral types and are quite exquisite in design and execution.

So much for the American side of the story. It will be remembered that Josiah Spode, the elder, began his career as a potter with an apprenticeship to Thomas Whieldon, in 1749. In 1770 he took over works at Stoke-upon-Trent. He died in 1797 and was succeeded by his son, of the same name. About 1800 the younger Spode began the manufacture of porcelain and introduced bones, as well as felspar, into the paste, thus increasing the transparency and beauty of his ware. Spode porcelain at this time became widely popular and, as Chaffers* says, "to meet the taste of the day much of it was profusely gilt and painted with flowers."†

The manager of the town trade for Josiah Spode was William Copeland, whose son, William Taylor Copeland, purchased the works in 1833. The fabrique is still operated by his descendants. Concerning the service under dis-

*William Chaffers, *Pottery and Porcelain*, sixth edition, London, 1876, p. 107.

†It seems not at all unlikely that the inspiration for these naturalistic delineations of plant forms was derived from the astounding *Flora Danica* service which engaged the effort of the Royal Porcelain Manufactory at Copenhagen, Denmark, during the twelve years from 1790 to 1802. This set—which comprised some three thousand pieces—and the influences which determined the type of its floral decoration, are discussed at length in Hayden's *Royal Copenhagen Porcelain*, Chapter V.

cussion, Ronald Copeland, president of the active company, has been good enough to add some information. Apparently Spode's predilection for flowers is not entirely attributable to the fashions of the day. Rather did he respond to that phase of fashion which appealed to his own temperament.

Says Mr. Copeland:

He was fond of rural England, as we see from his blue prints, his jugs with hunting scenes, and other sporting subjects. In his china, though at first he was influenced by the colourings in red, blue, green, and gold, as they had been freely produced by Bow, Chelsea and Worcester, he quickly struck his own line and produced the *Flower Embossed* shape, decorated in many ways with groups of natural flowers.

I should date the production of this service very soon after 1800; and, as evidenced by the early number 2417, it cannot have been a very late production. I am sorry that we have no records to confirm that this set was originally produced for the Duke of Wellington; but, as you know, Spode's felspar porcelain was the most durable English porcelain that had been made up to that date, and he was inundated with orders from all the principal homes throughout the country.

We have a record that, in 1821, Spode employed over seven hundred workpeople, which was a very considerable number for those days. This pattern is still produced both in porcelain and in ironstone ware, and it is very popular, especially on your side of the water.

Old Tradition vs. New Invention

THE last sentence in the letter is suggestive. More than a century ago this dainty English pattern ensnared the fancy of an American girl. Today it finds a ready market in a nation of people notable for their fickle craving for novelty. Here, indeed, is a paradox. Yet may it not be that we Americans are less fickle than is supposed? We turn to each fresh new thing because we have found the old thing, after all, not worthy of enduring allegiance. What we are seeking is, indeed, not the constantly strange, but the steadfastly worth while. And the quest is not readily rewarded.

To the devising of the worth while in decorated china-ware the English potters of the eighteenth century devoted themselves with an almost religious fervor. In the course of a strenuous half century they achieved a perfection in their art which no modern designers have been able to equal—much less to improve upon. The chemistry of china and earthenware has, of course, become an increas-



SPODE CHINA (c. 1815)

ingly exact science. The control of firing temperatures has, by various devices, come to be—far more completely than hitherto—a matter of intention rather than of accident. Subjected to gun bombardment at short range, American porcelain products will quite probably come off somewhat better than the English article. But in the fine art of shaping and decorating their wares, no potters of recent times can hope to surpass their eighteenth and early nineteenth century predecessors across the water.

The supremacy of English china for domestic uses in America today is attributable largely to the fact that the modern descendants of the pioneers in the ceramic field have recognized their limitations and now seek for distinction primarily in the maintenance of sound and well-tested traditions.

Help Wanted

ALFRED FOWLER, a contributor to *ANTIQUES** and well known in the publishing world, writes to ask that readers of the magazine who may be artists in wood engraving send him information about blocks made by them during 1924. Mr. Fowler is preparing *The Woodcut Annual for 1925* which will contain a list of contemporary woodcuts, several illustrated articles on the subject, and reviews of all the more important woodcut books published during 1924. A printed form for the convenience of those who wish to comply with his request may be obtained on application to Alfred Fowler, 17 Board of Trade, Kansas City, Missouri.

*See *ANTIQUES* for April, 1922 (Vol. I, p. 169).



SPODE CHINA (c. 1815)



Three Mold Glass

By HELEN A. MCKEARIN

Illustrations from the private collection of George S. McKearin

THE age in which we live is, we are constantly informed, one of specialization; and each specialized line, be it of work or of play, has its own cant,—its own terms and names unintelligible to few but the initiated. As the insurance man puzzles us with his "risks" and "K. O.," the musician with his "counterpoint," and the architect with his "counter thrust," so the antique dealer with his "Old Blue," "Sandwich," and "Slipware" puzzles the neophyte in the throes of a developing antique complex. The foreigner with but an academic knowledge of English is no more mystified by reading that the "Yankees defeated the Red Sox" than many a budding dealer or collector by the phrase "three mold." Either the question, "What is three mold glass?" is daily asked, or the person in doubt assumes that any piece of glass on which three mold marks are found is the desirable article. There are some who have told me that they thought the term referred to the number of bands of decoration. The loose use of the term has given rise to confusion not only as to what kind of glass—pressed or blown—is meant, but also as to what type of three mold glass is of value to the collector. As a result many pieces of inferior quality and little value have been eagerly sought and acquired.

The term, three mold glass, like many phrases daily used in the antique world, is, one might say, a nickname for glass blown in contact, three section molds—one of those short-cuts in language for which we seem always to be looking. It is for these lovely, blown pieces of liquid luster that the discriminating collector of American glass is searching. The molds used in forming them were "full-sized"; that is, the size of the completed piece and of the mold was approximately the same. The molds themselves were made in three "hinged sections, and opened or closed at the will of the workman by means of a treadle or other lever."* Hence the term three mold.

The "gathering" of liquid glass on the blow pipe was blown into the mold on the inside of which the pattern was cut intaglio. In the blowing, the air forced the plastic glass into the form of the pattern in such a way that the finished piece, when taken from the mold, showed a depression on the inside to correspond to each protuberance on the outside.† The patterns of some pieces which I have found

indicate that the design, instead of being cut entirely intaglio in the mold, was partially in bas-relief, which, of course, produced a fluting, or concavity on the outer surface of the piece blown in the mold.

The foregoing brings us to the consideration of typical—perhaps one could call them "tell-tale"—three mold patterns; for these patterns constitute a distinctive, even differentiating, feature of the glass. They may be classified under three heads, more or less arbitrarily chosen to aid in classification: namely, *geometric*, *arched*, and *baroque*.

Under the first head *geometric* the patterns are made up of one or more bands of decoration composed of one motif or a combination of motifs. There are five principal motifs used: (1) *Ribbing*, which may be vertical, horizontal, diagonal, twisted, or herringbone; (2) *Fluting*; (3) *Diamond Diapering*; an all-over pattern of diamond shaped protuberances; (4) *Sunbursts*; a square or rectangular frame with radii from a center to the sides; (5) *Diamond-in-the-Square*; square or rectangular frame enclosing a diamond usually equilateral. In the sunburst and

in the diamond-in-the-square there are variations as to centers and corners.

The accompanying photographs illustrate some of the combinations forming what I have termed the geometric type. They, likewise, show a few of the articles made in three section molds.

In Figure 1 the pitcher is of the simplest pattern that I have found, wide vertical ribbing. On the mustard pots, the salt shaker, and cruet bottles one sees the use of horizontal ribbing also. In such patterns, in general, there is no uniform width or length to the ribbing; one finds wide and narrow, long and short. In Figure 2 a variation of ribbing, as well as a combination of decorative forms, is shown. The pattern seen here, a band of diamond diapering between bands of vertical ribbing, is, perhaps, the most common of all and explains the mistaken conception of three mold as three bands of decoration. From this picture, moreover, it may be seen that there is no standard width for the bands of the pattern.

In Figure 3 we have one of the most elaborate of the geometric patterns—three motifs—the herringbone type of ribbing, diamond diapering, and sunburst. The use of the sunburst motif, which this figure illustrates, to form



Fig. 1—THREE MOLD GLASS: GEOMETRIC

These examples illustrate the first class of the geometric type. They show wide vertical ribbing, which, in three of the examples, is combined with horizontal ribbing.

*Frederick William Hunter, *Stiegel Glass*, Boston, 1914, p. 191.

†Ibid. p. 192.



Fig. 2—THREE MOLD GLASS: GEOMETRIC

In these, ribbing again appears, but it is not the same as that shown in Figure 1. It is, furthermore, used in combination with a broad band of diamond diapering.

medallions in a band of diamond diapering is the one we most often encounter. In a few patterns we find another use, also displayed in this illustration, that is, to form a band entirely of sunbursts. The herringbone ribbing is likewise shown. Although space does not permit a detailed treatment of the geometric patterns, the illustrations are sufficiently representative to furnish a basis for the recognition of other patterns.

The second and third groups—those which fall under the divisions arched and baroque—are each smaller than the geometric.

The patterns of the type called arched are so denominated because they are characterized by an arch motif, usually either Gothic or Roman. Figure 4 pictures decanters and a pitcher molded in the most ornate of the patterns in which the arch is the predominating feature; that is, this one is the most ornate which I have, as yet, found. I qualify my statement because new patterns are continually turning up.

The baroque group is sister to the arched. The term "baroque" has been chosen to signify that group of patterns which, in general, resemble the type of architectural decoration known as baroque or rococo. When used in reference to ornamentation, it calls to mind that Italian style composed of conspicuous curves, volutes, and scrolls; in short it is a highly ornate decoration. In Figure 5 appear two of the patterns which I have placed in the baroque class. The one at the right is the simplest, that at the left one of the most elaborate. Each is typical.

As I have stated, the patterns of three section, contact mold glass may be said to constitute one means of differentiating this type from other types of glass. In the pressed glass dishes, for example, one finds, as a rule, very elaborate, conventionalized floral and other baroque patterns which are more intricate than those designed for the blown pieces. The pressed glass patterns are usually on a stippled background such as is never encountered in the blown glass. Moreover, if one examines several pieces of the two kinds of glass he will find that the inner surface of the

pressed pieces is comparatively smooth; it does not follow the pattern. This same characteristic is common to other pieces of pressed, three mold goblets and similar articles, which have added to the obscurity connected with the name. Pressed glass pieces, likewise, lack the liquid luster of the blown glass. There are a few pressed three mold articles, such as decanters and cruet sets, which have a concave surface to correspond to convex and which have been molded into patterns similar enough to blown baroque to be mistaken for it unless one is very familiar with the two kinds of glass. In these pieces, however, the quality of the glass is so patently inferior that the resemblance goes no farther than the type of mold and the pattern. The blown articles have a living, liquid brilliance, but the pressed ones are like dead cut glass. Above all things, the fact which must always be kept in mind, and which cannot be over-emphasized, is that these patterns with which we have been dealing occur in the *blown*, contact, three mold glass, *not in the pressed*. The essential differences arise from the method of production.

Another type of glass with which the three mold has been confused is the pattern molded type. Pattern molded pieces, while somewhat the same in quality as the contact, are characterized by having no mold marks and by having an internal protuberance to correspond to an external one in the completed pieces.* Once in a while, a piece in typical three mold pattern is found on which no mold marks can be distinguished, and an inexperienced collector thinks it from a pattern mold. In event of finding such a piece the pattern can generally serve as a means of identification—together with the ear mark of the contact mold: that is, the relation of the convex to the concave surfaces. The absence of the mold marks may be due to "flashing"; that is, submitting to intense heat after taking from the mold, a process devised for the definite purpose of eliminating the marks.†

Occasionally one comes across a second digression from

*Hunter, as before cited, p. 196.

†Ibid. p. 198.



Fig. 3—THREE MOLD GLASS: GEOMETRIC

One of the most elaborate of geometric patterns, the sunburst. It will be observed that this motif is here used in combination with vertical, horizontal and herringbone ribbing, and with fields of diamond diapering. The result is a rich and brilliant effect obtained by the skillful use of comparatively simple means.

type, pieces which, besides having no mold marks, have a perfectly smooth inner surface. When this occurs one must judge from the quality of the glass and from the pattern whether or not it be contact three mold, in which the thickness of the glass prevented the forming of the usual depression to correspond to the external protuberance.

The natural question which follows, "What is three mold

glass?" is, "Where was it made?" The sources of contact three section mold glass constitute, at present, an antique nebula. They are largely a matter of conjecture and speculation. In *Stiegel Glass* the possibility that some, at least, of the finest specimens of three mold may be among the last efforts of Baron Stiegel is entertained. Today, however, students and collectors of American glass



Fig. 4—THREE MOLD GLASS: ARCHED

Here is shown perhaps the most ornate development of the arched pattern, which is broken in the middle by horizontal ribbing. The twined serpents, forming a medallion on the decanters, constitute a fanciful touch in which an implied moral may be discerned. Stoppers show whorled ribbing.



Fig. 5—THREE MOLD GLASS: BAROQUE

The pattern shown at the left is the most elaborate; that at the right the simplest. Each is typical.

generally accept the theory that three mold glass, in this country at least, is a later product than "Stiegel."

That certain olive-green and olive-amber decanters of geometric pattern were the product of the Stoddard factory in New Hampshire is reasonably well established. When excavations have been made on the site of the factory, fragments of this dark glass only have been unearthed. No specimens of clear, or of colored glass other than olive green and amber have ever been found at Stoddard, in so far as I have been able to ascertain. Nevertheless I have seen clear, flint glass decanters and pitchers identical in pattern with the known Stoddard, dark colored decanters. The conclusion that their source is common

seems, therefore, logical. Still, one cannot be too careful or cautious in attributing a piece of glass to a particular factory. The need for patient research and study before definite attributions can be made is urgent.

After all, although the knowledge of the birthplace of a given piece of glass may add to its interest from an historical point of view and to its commercial value, such knowledge cannot add one jot or tittle to its intrinsic beauty, wherein should be its inherent value. Three mold glass, wherever it may have been made, when viewed, in reality or in the imagination, awakens in the memory that much abused but happy verse of Keats,

"A thing of beauty is a joy forever."



THREE UNUSUAL EXAMPLES OF THREE MOLD GLASS

The pair of decanters, which hold about a pint and a half each, are a lovely shade of clear light green. The pattern is a rather unusual variety of the geometric type. It has a broad band of diamond diapering above and a similar band below a central band of vertical ribbing. On the shoulders is gadrooning. The stoppers are original, with fine, wide-spaced vertical ribbing on one side and fine horizontal ribbing on the other. The decanter in the center is also light green, showing a broad band of wide vertical ribbing with narrow horizontal ribbing above and below.

From Pond Side to Chair Bottom

A Note on Making Rush Seats

By H. L. HERRICK

FOR the benefit of those interested in re-seating their own old-fashioned chairs I am giving a brief outline of the method I employ.

I start in the cat-tail swamp, where the material should be gathered the last of August or first of September, according to season and locality. The cat-tails should be fully grown, should have passed the green and tender stage, but should be cut before they become hard and woody. If not, the material will be brittle. Avoid the blossom stalks, as they do not divide into clear, smooth pieces. All the leaves should be separated as soon as gathered and spread out to dry, which takes about one week of good weather. After the first two days they should be rolled in small bundles at night to protect them from the dew. Great care should be used to see that they are thoroughly dry before being finally tied in bundles and stored for future use, as the bundles will come out with mildewed centers if any moisture is left in them.

The rushes must be moistened before using, to make them soft and pliable. This may be accomplished by placing a bundle under the lawn sprinkler through the night; or they may be moistened more quickly with hot water. The rushes should then be twisted to the right into hard firm strands, running usually two rushes into one strand.

Keeping the strand well twisted and drawn tight, and facing the front of the chair, start at the left-hand back corner and proceed around the chair first to the left front corner; thence right, and so on around, turning the chair as the work proceeds. Carry the strand out over the side round close to the back post, bringing it up through the chair and over the back round, close to the same post. Proceed to the front of the chair and over the front round on the left side; then up through the chair again and over the left side round close to the front. (*Fig. 1.*) Put an extra turn on this front corner, and proceed again over the front round and the left side round before proceeding to the other front corner; there an extra turn also should be taken. (*Fig. 2.*) Then proceed to the right-hand back corner and so on around the chair.

Use extra turns on the front corners until the vacant space in the center of the front rounds equals the space in the center of the back round. The side spaces will usually close up first, after which the strand is carried straight back and forth. In finishing up the side, it is sometimes

convenient to give the strand one or two extra turns over the closing side before going across the chair.

Always carry the work around the chair from left to right as you face it; and the strand must always be brought up through the chair and out over the rounds in the course of the work. New pieces are twisted into the strand as it is brought up through at the corner, and sometimes a small one

is twisted between the others in going out over the rounds.

I use a wooden hook like a large crochet hook for pulling the strands up and through when the center is nearly closed. The loose ends left hanging down below the middle of the seat are trimmed off afterward with shears and are used for stuffing the seat. This is done with a flat, smooth stick.

Chairs with the side rounds higher than the front rounds should have the sides stuffed on top and the front stuffed from beneath. This stuffing is pushed in between the strands, using care to have it evenly distributed.

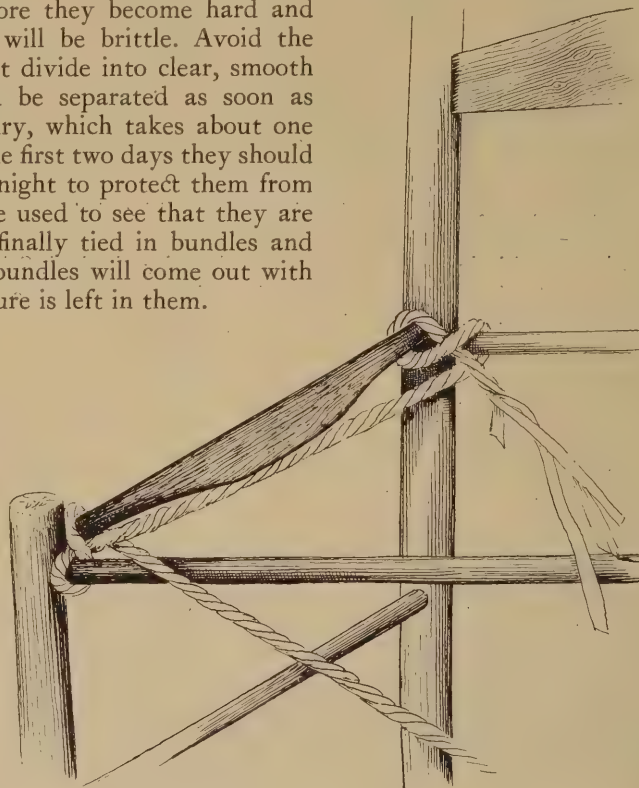


Fig. 1—THE FIRST STEPS

Over the front round on the left side, then up through the chair again.

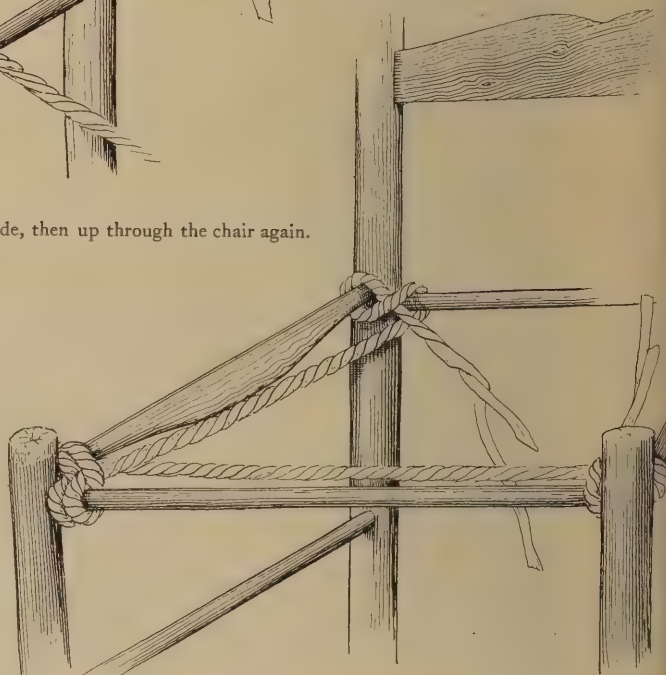


Fig. 2—UNDER WAY

Put an extra turn on this corner before proceeding to the other front corner.



Fig. 3—PROGRESS AND COMPLETION

A coat of thin varnish adds to the wearing qualities and appearance of a rush seat. If the chair is to be refinished, this should be done before reseating. If varnish finish is

used, the rubbing down is best left until after the chair is resealed, as in the rubbing down the stickiness likely to result from the cat-tails is removed.

Paper Substitutes for Rush

By LEWIS P. REEDER

PAPER-TWIST, which is manufactured for the purpose, is frequently used as a substitute for natural rushes.

The method used in inserting a paper twist seat is exactly like that used for genuine rush. Rush is short and has to be frequently joined, while paper-twist may be used in thirty-foot lengths and tied to succeeding lengths with figure eight knots that will appear only on the bottom of the chair. It needs more thorough wetting than rush before using.

It may be finished with either varnish or shellac. The

latter is the quicker method, but requires several thin coats.

The appearance of the paper twist seat is equal to that of rush. Paper, likewise, will wear better, but, of course, can never fully take the place of rush on chairs that are fine and deserve a genuine rush seat for true antiquity's sake.

Paper has a disadvantage in common with rush, and that is the difficulty of obtaining it in small quantities. So far as the writer knows, it may be had only in fifty pound lots at a cost of from eighteen to twenty cents a pound.

TWO TYPES OF SEAT

The rush seat, while made of what may be considered primitive materials, seems a dressy device in comparison with the splint or basket seat which was frequently used. The splint seat is made from thin strips of wood, frequently hick-



ory. It is suitable for such straightforward and unpretentious chairs as the one at the left. The rush seat is far more universally applicable.

The two chairs illustrated are both of the late seventeenth or early eighteenth century. Owned by T. Van C. Phillips.

Silhouettes

I. Black Paper Against a Light Background

By ALICE VAN LEER CARRICK

(Illustrations, unless otherwise noted, from the author's collection)

CERTAINLY, silhouettes—or profiles, the older English term, which I always prefer—are the earliest type of portraiture. Witness the Greek vases, the shadowy pictures on mummy-cases. Witness, also, Burton quoting from Gerbelius in his *Anatomy of Melancholy*; "For when the daughter of Deburiades, the Sycionian, was to take leave of her sweetheart, now going to the wars, *ut desiderio ejus minus tabesceret*, to comfort herself in his absence, she took his picture with coal upon a wall, as the candle gave the shadow, which her father admiring, perfected afterwards, and it was the first picture by report that ever was made."

But with such silhouettes modern collecting has very little to do. We, nowadays, are fortunate if we find eighteenth century examples, for, notwithstanding the fact that there are records of a Mrs. Pyburg who cut profiles of William and Mary in 1699, none of that lady's work exists at the present time. The great vogue of the shadow-portrait occurred in the late eighteenth and early nineteenth centuries; and, although there has been fine cutting down in the twentieth, particularly in Germany before 1914, and in America, at the present time of writing, by the gifted Baroness von Maydell, it is with the older art that amateurs are chiefly concerned.

Perhaps, here, it would be well to give the origin of the term most commonly used. Two or three explanations are available, but the one generally accepted is that, during the reign of Louis XV, that horrible period of waste and debauchery which preceded the deluge of the Revolution, the King's Minister of Finance, Etienne de Silhouette, foreseeing the coming calamities, urged economy upon an unwilling court. He was laughed out of office, and thereupon everything cheap or temporary—and, in most cases, a shade was an inexpensive thing, a picture reduced to its lowest terms—was called *à la silhou-*

ette. *England, however, had to wait until the great Edouart, crossing the Channel, and practising his marvellous "black art," bestowed the name upon profile cutting. Even in France the word *silhouette* was not finally accepted by the Academy before 1835.

It is impossible for us today to realize the immense interest which these shades provoked; indeed, in many instances, the interest was pseudo-scientific. Lavater used them constantly in his phrenological studies; his *Physiognomy* is a book I commend with enthusiasm to all silhouette lovers. Goethe was an amateur of profiles, even cutting a few himself; and the delightful groups with their landscape backgrounds which he collected are a joy to every admirer of the art. "Everybody was proficient in it" (profile cutting), he wrote in his *Campaign in France*, "and no stranger ever passed by without someone having sketched him on the wall; the pantograph was never idle." And, later, in 1774, Lavater visited Goethe's home to cut his revealing silhouette, with a consequent correspondence between the two men which is well worth reading.

You may like to hear what Lavater himself has to say for this pet passion of his. Therefore I quote from his *Physiognomy*, "Shades are the weakest, most rapid, but, at the same time, when the light is at a proper distance, and falls

properly on the countenance to take the profile accurately, the truest representation that can be given of man.—The weakest, for it is not positive; it is only something negative, only the boundary line of half the countenance. The truest, because it is the immediate expression of nature, such as the ablest painter is incapable of drawing by hand, after nature. What can be less the image of a living man

*Silhouette's term of office lasted but eight months. Silhouette, it may be remarked, was an ardent devotee of the shadow art. In 1759 he built a Chateau on the Marne, in which the walls of several rooms were decorated with shadow pictures by his own hands. The term, *à la Silhouette*, therefore, may have had implications other than those of mere niggardliness.—Ed.



Fig. 1 — LAVATER'S SHADOW MACHINE AND ITS USE
From an early print.

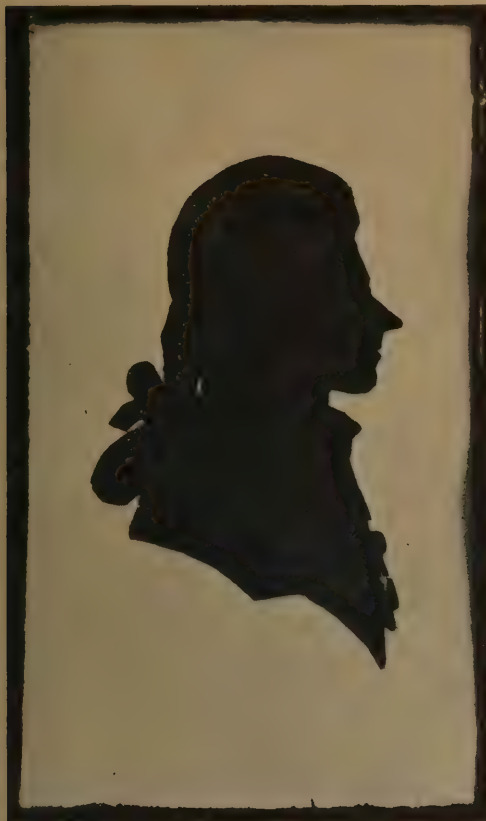


Fig. 2—FRENCH SILHOUETTE (eighteenth century)
Black paper cut out and laid against a white ground.
The inquiring nose, nervous mouth, and confident chin, suggest a character of some poignancy.

and I will add that Lavater advised the shade to be cut from "thin oiled paper, well-dried." In some cases a candle, quite after the fashion of the daughter of Deburiaades, was used to cast the shadow; at other times, a lamp was employed. (Fig. 1.)

But do not imagine that all cut silhouettes were made by a machine, although many early nineteenth century advertisements extol the glories of patent machines and delineating pencils, which, of course, cut merely the bust. "Scissortypes" and "scissorgraphs" are common examples; there are, even, records of a talented young woman, unfortunately armless, who "bit them out." The greatest of the scissor-artists were Auguste Edouart, the French émigré, whose splendid work was done in England and America, and our own equally illustrious William Henry Brown. And Mrs. Beetham, an English profelist of the highest standing, did not hesitate, in her earlier examples, to cut black paper, although she invariably softened the effect with delicate, additional lines.

I really think that few people, excepting, of course, the ardent amateur, comprehend the infinite variety of the silhouette art. Silhouettes were cut out of black and mounted on white paper (occasionally, it is true, you find a variant of this process achieved by cutting the silhouette from white, and mounting it on black); they were hollow-cut, and then backed with paper, or silk, and sometimes with velvet, thus giving an incredibly softened effect. But—and here I quote Desmond Coke—"The best silhouettists never touched scissors." Profiles were painted on cardboard,

than a shade? Yet how full of speech! Little gold, but the pur-est."

I do not, however, give you his directions for the best mode of takingshades. In the first place it is too long; in the next, because I am only *une collecteuse enragée*, lacking entirely the scientific turn of mind, I got very little out of it. And you my dear Reader, might be just the same. But I am showing you a print of the contrivance that was used,

on chalk (or composition), on ivory, on glass, on china. Those shadowy heads adorned lockets and rings and snuff-boxes, and famous collections boast valuable examples of royal portraits on Worcester vases. Silhouettes were used in duplicate just as today we have photographs made; they served as valentines and funeral-cards; and, rarest of all, I once saw a silhouette-bust worked upon an eighteenth century Spanish sampler. And do not for a moment allow yourself to believe that only people of middling purses were interested in them. The great, uncrowned Queen of France is reported to have admired them so much that, for a time, they were called *profiles à la Pompadour*. George the Third, too, was forever posing for his shadow- likenesses, and his daughter, Princess Elizabeth, was delightfully apt in making scrap-books of silhouettes.

Indeed, there are so many methods, such great variety that, in this article, I must choose just one type to describe; the type cut from black paper, and pasted upon a light background. Even within this apparently restricted limitation, there is, actually, a very wide range. Four eighteenth century examples are shown: two Austrian, one German, one French. The last one is the simplest of all, a "scissor-graph" framed in a wide black *passe partout*, and inexpen-



Fig. 3—GERMAN SILHOUETTE OF GOETHE (c. 1780)
"The rigid son of a Frankfort burgher" as he was described. He does seem to be delivering a somewhat hortatory address to Sappho, but his linear aspect is beyond reproach. Original in the Weimar Museum.



Fig. 4—AN AUSTRIAN PAIR (eighteenth century)

Framed in black and gilt *passe partout*. Heads cut from greenish paper. Costumes elaborately wrought in silk, velvet and lace.



sive as it is unpretentious. (Fig. 2.) I picked it up at the summer rag-fair on the Boulevard Sebastapol for the small sum of eight francs. Yet it is vigorous, well-cut, thoroughly characteristic. Lavater would have adored classifying this jutting profile. I wish I knew who the person was! The German silhouette belongs to the Museum at Weimar, and shows not only how Goethe looked in 1780, but with what nimble scissors the unknown artist cut this eloquent *schattenriis* nearly a century and a half ago. (Fig. 3.)

Yet, charming and meticulous as this silhouette is, it becomes simplicity itself in comparison with the elaboration of the Austrian pair. These profiles are beautifully framed in old black and gilt *passe partout*, and the workmanship, particularly in the woman's portrait, is exceedingly fine. The profile itself is cut from a greenish black paper, but the bodice is made of purple velvet outlined with a green applique. There is a tiny breast-knot of lace, and the towering head-dress is composed of hair and brocade and ribbon. The man's costume is less nice in detail, although the coat of shot silk is delicately bound with black, and a lace frill is indicated. (Fig. 4.) Occasionally in America you find silhouettes with silk or velvet added in details of dress, but they are seldom interesting enough for a fine collection, and certainly they never approach the amazing perfection of the foreign work.

In France all silhouettes are rare, especially the cut-paper variety: in six months' active searching I found just three examples that were worth buying. One you have

seen; the other two, a pair, are delicious. Made of glossy black paper they are cut with humor as well as dexterity; I always fancy them a husband and wife seated opposite one another at dinner, the gentleman rebuking his wife for the frivolity of her ribbons. They are rather larger than the eighteenth century silhouette, and the fact that they are enclosed in the original frames of oval gilt greatly enhances their value. (Fig. 5.)

Another interesting variant of the "cut and pasted" type came to me from Austria, or, rather, four of them did, all particularly interesting examples of the silhouettist's art. In her *History of Silhouettes* Mrs. Nevil-Jackson shows one very similar from Lady Sackville's collection at Knole, and her description fits mine so well that I quote it, "Portrait on shiny black paper, folds of dress and trimmings are indicated by indented lines, the chain and brooch are painted in gold." One slight difference is shown in mine; the jewelry is marked by a greenish note. Moreover, having mother and daughter to compare, I observe something else, that the mother's countenance is lined by tiny wrinkles, thus showing age—for the 1830 costumes are very similar—the only instance I know where maturity is so revealed. This type seems to me thoroughly Continental; at least I am not aware of such a silhouette expression in either England or America. (Fig. 6.)

But both England and America knew Auguste Edouart. Indeed, each country shares with him the other. Most of you know his story; how "obliged to quit my country in



Fig. 5—FRENCH SILHOUETTES (*early nineteenth century*)

Oval gilt frames. An expressive presentment of an elderly husband and a buxom wife with a faint suggestion of argumentative proclivities.



Fig. 6—AUSTRIAN MOTHER AND DAUGHTER (*c. 1830*)

The black paper is slightly modeled by means of intended lines. Gold decoration enlivens certain portions. A very striking example of contrast between age and youth accomplished by extremely simple means.



Fig. 7 — A SCOTCH SCHOLAR, BY EDOUART (1832)

An unidentified portrait signed by the artist and dated. Full length, as Edouart preferred to represent his patrons.

consequence of a change in its Government," as he wrote, he came to England to earn his living; a living at first gained by portraits and landscapes made from human hair, as was the quaint fashion in those naïve days; later by cutting silhouettes. His vogue was enormous, and deservedly so. Most authorities are disposed to give him first place as a cutter of profiles. From 1825 until 1830 he seems to have worked in England. Toward the end of 1830, when the exiled Charles X was at Holyrood Palace, he was a high favorite with the whole French Royal Family. In fact, it is said that the Duc de Bordeaux promised to call him the "Black Knight" if he would become one of his suite. Of course he cut many other shadow-portraits besides those of royalty. There are a number of interesting personages. Also, for you to observe, Scott and Miss Ferrier and Jane Porter, author of the once admired *Scottish Chiefs*, are some of the names in the National Portrait Gallery in Edinburgh.

The silhouette shown here must have been taken at the end of Edouart's Scotch stay, for, in 1833, he began his work in Ireland. This example, which came to me from Edinburgh, is signed "Aug. Edouart fecit, 1832." (By the way, here is a little caution for the collector. Although known as Auguste, Edouart always signed his name Augn. Some forgers—and silhouettes are beginning to be "faked"—ignore this fact.) My silhouette is thoroughly Scotch.

This scholar and gentleman, quite unknown to me, stands against a brownish printed background, the turrets of Edinburgh Castle directly behind him, the Firth of Forth lying below.

Edouart's famous book, *A Treatise on Silhouette Likenesses*, was published in 1835. In 1839, he sailed for America, a fresh and promising field. Here he stayed ten years, and, if anything, his flattering fame rose higher even than in England. He cut thousands of silhouettes; well, three, to be exact; all the political celebrities, all the *beau monde*. If you were anybody at all in those 1840 days you sat to Edouart for your portrait. Or, perhaps I should say, you *stood* for it; for he was the first great exponent of the full-length shadow-portrait, believing that the characteristic qualities of the subject were thus better displayed.

In 1849 he sailed again for home, and was wrecked off the coast of Guernsey. True, his life was saved, but his life-work was lost. Or very nearly all of it, for only fourteen folios of his duplicate profiles were rescued. These were



Fig. 8 — DR. PRINCE OF SALEM, BY BROWN

One of Brown's most vigorous characterizations, though he portrayed most of the American celebrities of his day.

given in gratitude to the Lukis family who had entertained him with great kindness after the shipwreck, and luckily for American collectors, the silhouettes he had cut here were brought back to this country some ten years ago, and put on public sale, thus allowing some of us to do homage to the shades of our ancestors.

And, every now and then, word reaches me from many different States of Edouarts that have been found, or that have always belonged in the family. That's why I am constantly hoping to discover one of his rare slave-portraits in which, appropriately enough, the process is reversed, and a white figure pasted upon a black background. Still, goodness knows, all white silhouettes resemble white blackbirds in their rarity, and I count myself fortunate to own one simple and unpretending little bust, cut in the early nineteenth century, and framed in old repousse gilt.

Like Auguste Edouart our own William Henry Brown cut from the full-length figure. Scant justice is done this really great silhouettist. But that, I suppose, is because most of the silhouette books have been written in England, where Brown, never having journeyed as Edouart did, is comparatively little known. Ethel Stanwood Bolton (an American) does pay him tribute, for she calls him "a good second, if not his equal in the art." I should go farther still; to me Brown is the Hogarth of silhouettists; that is, Hogarth in his truth and strength, not his caricature.

If you do not credit my words, take time some day to examine his book, *The Portrait Gallery of Distinguished American Citizens*. There you will see Lavater's "little

gold, but the finest" marvellously revealed. John Marshall, John Randolph of Roanoke, Henry Clay, Daniel Webster and a score of others stand with absolute life before you. Indeed, my silhouette, which I here present for your approval, old Dr. Prince of the First Church of Salem, is truth itself, if local tradition is to be believed. Just so he used to walk about the Salem streets; knee-breeched, shovel-hatted, with the most profound air of abstraction, for his heart was always in his laboratory, rather than his parish; and his absent-mindedness was common gossip. I fancy his shade must, like that of Edouart's famous Bishop of Bangor, have been cut with many duplicates; I know of several collections which boast a Dr. Prince.

Brown's dates of profile cutting somewhat coincide with Edouart's, his first silhouette having been made of Lafayette when the general paid his second visit to the United States. His last was the shadow-portrait of Lincoln upon his inauguration. He was quicker with his scissors than the Frenchman; he cut his subjects in from one to five minutes. And his memory was incredible: he could see a man passing in the streets and cut him to the life. He could "scissorgraph," without a flaw, a figure years after he had beheld the original. Master Hanks, the American boy prodigy, and the more celebrated Master Hubard, ours, too, by right of adoption, fall infinitely below his level.

Yes, to me, William Henry Brown is the greatest of silhouette-cutters. I think I would rather own the shadows of his "Distinguished American Citizens" than anything else in the world!



Fig. 9 — A COMPOSITE SILHOUETTE

Cut from black paper, this silhouette is embellished with inserts of lace and embroidery. Though purchased in Rome, it bears evidence of Austrian handiwork. It is more interesting for its unusualness than for exquisiteness of cutting or design. Owned by ANTIQUES.



Notes on New Orleans Percussion Rifles

By W. H. KELLY

IN the course of many years' experience in collecting old firearms, I have met with and examined many fine weapons, ranging from the match-lock type to the latest and most modern breech loader. For quality, excellence of finish and workmanship, the rifles of the late percussion period, 1845-1870, made by the riflemakers of New Orleans, excel all others.

Louisiana was originally settled by the French, and, after its transfer by sale to the United States, the population for many years—in fact until after the close of the Civil War—kept very close contact with France. Consequently it is not difficult to see why there is often a curious mixture of French and American characteristics in the rifles produced in this territory. Almost invariably the gunmaker of New Orleans was French or of French descent, and, preparatory to learning his trade, he was sent to France, where he spent at least three years in the shops of such masters as Le Page, Lizeray, Devisme, and others. Here the future gunsmith learned to make a firearm complete, beginning with the raw materials. Quality, not quantity, was the universal rule; and it resulted in arms which have not been excelled for workmanship to this day.

New Orleans provided more than enough high-class trade to keep the skilled armorers busy. No two rifles

were made alike:—they varied in size, style, and finish, according to the purse of the customer. One purchaser desired a fine target rifle complete, with the finest adjustable sights; while perhaps the next one specified a large bore rifle with fixed sights for hunting wild boar, bear, or other large game in the cane brakes along the Mississippi River. Sometimes the customer selected a rifle of foreign manufacture, usually French, sometimes English, and he was lucky if the arm was delivered within a year. Time was of secondary consideration, for the purchasers were, most of them, wealthy planters, and those were the good old ante-bellum days.

Perhaps the greatest of the New Orleans riflemakers was J. R. Revol—later Revol & Son—a name famous all over the South from about 1845 until 1885. Not only were rifles turned out complete, but shotguns, pistols, cappers, powder measures, and bullet moulds as well. J. R. Revol was a fine marksman and, at one time, served as president of the New Orleans Rifle Club. Of the six rifles here pictured, five came from the Revol shop. The third from the top is a Bailey rifle, by Thomas Bailey, who was a contemporary of Revol & Son, and whose shop was also located in New Orleans. The two rifles, Numbers 4 and 5, by Devisme and Lizeray were imported directly from Paris, France, by Revol & Son for their customers and

are absolutely unused. While I have taken pains to describe each of these arms accurately and fully in the subjoined paragraphs, words cannot do justice to the workmanship, lock action, finish, and other points of interest to the antiquarian. All of these rifles are muzzle loading and all have percussion locks.

Number 1. The personal target rifle of J. R. Revol. Calibre, 44; Total length, 52 $\frac{5}{8}$ inches; octagonal barrel, 33 $\frac{1}{8}$ inches. Fine adjustable peep sight on rear of breech tang, with two-leaf rear sight and hooded front sight on barrel. The butt-plate consists of four pieces, while the spurred trigger guard and lower ramrod thimble are made of German silver, and the fore tip of solid silver. The ramrod thimbles number three, while the barrel and stock are united by the usual cross-bolt and breech pin fastening. The breech hammer and lock-plate are each heavily engraved with foliated designs, while the finish is a beautiful gray lustre which contrasts pleasantly with the browned barrel. The set-trigger and lock mechanism are extremely fine. The stock is of one piece, appears to be of European walnut, is checkered at the grip and on the fore-stock. On the left side is a finely carved cheek-piece. The patch-box lid is of wood, finely checkered. This rifle is in fine order throughout, and is marked on barrel *Revol, N. Orleans*.

Number 2. Revol & Son, percussion target rifle. Calibre, about 48; length, 49 $\frac{1}{4}$ inches; octagonal barrel, 29 $\frac{7}{8}$ inches. Hooded front sight, one-leaf rear sight, and extremely fine adjustable peep sight in rear of hammer. Browned barrel; breech, hammer, and lock-plate finished in gray lustre, without engraving of any kind. Silver-plated butt-plate and trigger guard; silver foretip. *Butt stock heavily checkered; plain forestock. Set trigger, three ramrod thimbles, and brass-tipped ramrod. Spurred guard. Marked on barrel, *Revol & Fils 15 Janvier 1854 N. Orleans*. On lock-plate, *J. R. Revol, N. Orleans*. Cheek-piece on left of stock; one screw holding lock-plate, and both pin and screw fastening for holding barrel and stock together. Beautiful lock work throughout. One of the smoothest, if not the best, actions I have ever manipulated. Very fine rifling; condition about new. Stock of extreme beauty.

Number 3. T. Bailey sporting percussion rifle. Calibre, 69. Length, 49 $\frac{1}{2}$ inches. Length of barrel, 32 $\frac{3}{4}$ inches; octagonal to end of forestock, then round to muzzle. Front and rear sights, three ramrod thimbles, browned barrel, blued butt-plate, and engraved lockplate, breech, and hammer, finished in gray. Screw and pin fastening for holding barrel and stock together. Brass tipped ramrod. Finely checkered stock. Marked on lock, *T. Bailey*. On barrel, *T. Bailey New Orleans*. German silver foretip and middle thimble fitted for sling swivel. Smooth action lock. Finely engraved bow-guard and strap. Condition very fine.

Number 4. F. P. Devisme percussion sporting rifle. Calibre, 75. Length, 44 $\frac{1}{2}$ inches; of barrel 27 $\frac{5}{8}$ inches. Browned wavy finish on barrel; remainder of metal work

finished in gray, except the breech, which has a gold-like lustre. Lockplate, breech, trigger-guard, and butt-plate finely engraved, as well as iron foretip. Full length rib and steel ramrod, with enormous head as in Model of 1861 U. S. Navy Rifle. Two thimbles and two sling swivels, one of which is attached to the lower thimble. Finely checkered stock. One thousand yard long range rear sight. Octagonal barrel to end of stock, whence it is round to end, except for top, which is flattened, evidently to facilitate rapidity in sighting. One screw holding lock-plate to proper place, and one key and screw for barrel and stock. Finest of workmanship throughout. No cheek-piece; at muzzle on right side of barrel is a double stud and guide for a sword or sabre bayonet. Marked on barrel in script, *F. P. Devisme à Paris*. Same, except in block letters, on lock-plate. Nipple is engraved also. Fine working lock. The reason for such an enormous calibre in a rifle of this type is problematical. It was, in all probability, a special order made up for some planter who desired it for hunting wild boar. New condition and a beautiful piece of work in every way.

Number 5. Lizeray sporting percussion rifle. Calibre, 69. Length, 48 inches. Length of octagon barrel 32 $\frac{1}{4}$ inches. Full length horned tipped Circassian walnut stock, with cheek-piece. Steel brass-tipped ramrod. Browned wavy finished barrel; rest of metal work finished in gray, except blued trigger-guard. 3 stamped on heel tang of finely engraved butt-plate. Engraved breech and lock mechanism, as well as square-back guard. Marked on lock-plate, *Lizeray à Paris*. On barrel *Lizeray Brevete 17 Boulevard des Galions*. Three thimbles, three pin fasteners. A knobbed screw is screwed into frame just below the termination of guard, and is used to screw on threaded end of ramrod to facilitate the ease of loading. Blank silver name plate in rear of breech. Rear thimble also engraved. Fine order and condition throughout; in fact new, evidently never used. Rear sight is placed just opposite the hammer, on top of the breech.

Number 6. J. R. Revol parlor or saloon percussion target rifle. Calibre of a BB shot. Length, 36 $\frac{1}{2}$ inches. Spurred trigger-guard. What appears to be the barrel is an octagon casing 20 $\frac{1}{2}$ inches in length, which conceals the mechanism and the rear barrel for firing the charge. Length of barrel 4 $\frac{1}{2}$ inches. The barrel is removed by unscrewing at the muzzle. The lower end of barrel terminates in a nipple taking an ordinary percussion cap. Access to it is gained by an opening in the lower part of the barrel casing. Through an adjoining slot in the frame projects a knobbed handle, which, when pulled toward rear, cocks the mechanism inside, and the rifle is then discharged by pulling the trigger. Smooth working mechanism, beautiful stock and checking at grip. Front and rear sight. The tiny barrel appears to have about 16 rifles in bore. Marked on top of casing *J. R. Revol N. Orleans*. 5. Weight three and one-half pounds. Six rifles only of this type are known to have been made by this celebrated maker.





HARPSICHORD

Attributed to the period of Louis XIV, but displaying mixed motives which betray the nineteenth century. *Cluny Museum.*

Antiques Abroad

Signs and Seasons Among Antiques

By ARTHUR HAYDEN

LONDON: The most glorious season that London has known since the War has come to an end. Houses with picture-galleries replete with ancestors going back to the sixteenth century have been let to American and other visitors. The Duke of Norfolk, a young boy, the premier duke of England, has had his house in St. James's Square offered on this altar. Other titled persons, notably the widow of the late Sir Julius Wernher, now Lady Ludlow, have made other sacrifices. The great collection made by Lady Ludlow's late husband of medieval and renaissance art,—embracing jewels which have no equal and

valued at £250,000—has been made the object of a very clever burglary. The items stolen are of rare artistry and it is this characteristic which makes for their pricelessness rather than the value of the gems themselves as precious stones. The theft is one of the most sensational committed since the loss of the celebrated *Duchess of Devonshire* by Gainsborough, which was cut from its frame by a skillful thief half a century ago. It appears that the modern Barabbas has become a clever connoisseur.

Adam Buck Prints.—There are, in the print market, certain delicate and subtle pieces of colour work by a Cork artist, Adam Buck, who worked in crayon and in oil between 1795 and 1833. As an indication of his style, perhaps one may refer to his volume *Paintings on Greek Vases*, published in 1812, with subjects drawn and engraved by himself. This shows something of his quality, but not his greatest mood. Already people are searching high and low for examples.

Dutch Fayence.—It is fitting that, at Hampton Court, that silent palace mainly associated with William the Dutchman, there should have repose, in the collection of the late Lady Wolseley, a fine figure, in white fayence, of the younger son of Rubens. He is shown as an infant sitting in a Flemish chair. Here, by the present owner's courtesy, I am enabled to reproduce this interesting portrait. As an accompanying illustration it is seen what the brush of the artist could produce in regard to his two sons at a later period. But the potter's portrait is a unique piece, and considerable sums of money have been offered to the owner, who is an old lady, but cannot be induced to part with the example.

Painted Furniture.—There are elaborate modern pieces of furniture, either French or dating from the Sheraton period in England, which indicate that some artists after having painted cupids on the ceiling and Arcadian subjects on the walls of mansions could not refrain from using their deft brushes on pieces of furniture. But this, seemingly, was no new fashion. In the Cluny Museum in Paris appears a harpsichord which exhibits decorative painting presumably done long before the time of Watteau and Boucher and Nattier. The paintings are upon a gold ground and are reputed to belong to the Louis XIV era, although one might be pardoned for dating them much later.

Apart from the Venuses and Cupids on the lower portion of the *clavecin à double clavier*, the main feature is the landscape scene showing players and singers and lovers seated with satin shoes and flimsy garments on rich lush grass in water-fed meadows. We behold a stretch of country with quite a Turneresque tree in the middle foreground, which, in my opinion, determines the piece as having nothing to do with the Louis XIV period. But let that pass.

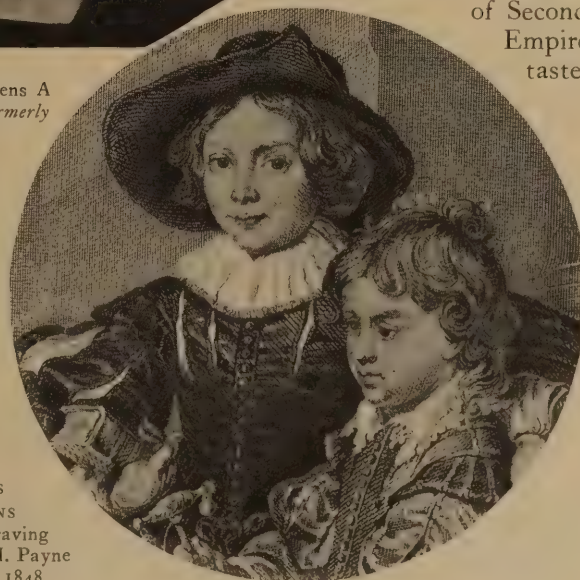
On the left rises a shadowy castle in the Claude manner, and in the foreground tumbles a waterfall which Ruysdael might have envied and painted. On the right extends an almost Flemish expanse of country with a broad outlook and a suggestive atmosphere. In the centre of the stage are four seated figures. Of two young cavaliers one is playing a flute and the other a violoncello, and two ladies are singing as they play guitars. A fifth figure, a valet, is stated to be engaged in preparing a repast and icing the wines.

This is one of those pieces concerning which, as Sir Roger de Coverley says in the *Spectator*, "much might be said on both sides." As it is a French piece, one may be pardoned for quoting a French phrase as to its "embarrasse de richesse." Yes, it is too modern for *Louis Quatorze*, too lacking in the grandiose severity of a period which had no interiors which called for boudoir decoration. It more closely suggests *Louis Quinze*, with the pomps and vanities appertaining to that period. But here the legs and under-work are certainly not Louis Quinze. A curious piece, this harpsichord. It was bequeathed to the Cluny Museum in 1865. It stands as an example of what artists might have done under the Grande Monarque had they wished, but did not. It also stands as a monument of what middle nineteenth century French cabinetmakers and designers thought the Louis XIV generation should have done—a curious specimen

of Second Empire taste.



DUTCH FAYENCE (seventeenth century)
Presumably the portrait of the younger son of Rubens. A remarkable example of earthenware statuary. Formerly in the Lady Wolseley collection at Hampton Court.



THE SONS OF RUBENS
An engraving by A. H. Payne done in 1848

Books—Old and Rare

Literary Objectives in Ancient Attics

By GEORGE H. SARGENT

JUST as I had seated myself at the typewriter Wilkins came in and greeted me with: "What is it this time, old man?"

Now my friend Wilkins is a book-collector, and a delightful chap. He prides himself, I rather think, on being admitted to the company of bibliophiles as one of the elect who know their books and have a valid reason for collecting. Whenever he drops in, the talk is of books, or prints, or autographs, on which subjects he is a particularly well-versed amateur. So when I informed him that I was about to write an article for ANTIQUES he was interested. "What's it all about?" he asked.

"Oh, a few suggestions on how to clothe and care for one's books in a private library," I replied.

"Shucks and nonsense!" he blurted. "Do you think that in these hot midsummer days you are going to get anybody to read that sort of thing? Wait until people are getting back from their summer vacations and begin to think about their fall housecleaning and the care of the library. Then go ahead and give your directions, if you wish, but don't try to put across any of that heavy stuff in this kind of weather."

"What would your lordship suggest?" I asked, with a touch of asperity in my tone.

"Why, talk about the thing that is on the booklover's mind at this season of the year."

"Golf?" I queried; "or perhaps yachting or automobiling," sarcastically.

"Yes," he answered promptly, "that's it—automobiling."

"Then perhaps you can tell me, between ourselves, what is the direct connection between automobiling and 'Books, Old and Rare.'"

"Nothing easier. Don't you see that the old book fancier who goes into the country on his vacation is always on the lookout for old books? Don't you remember that clever bookseller in New York, Harper, who got out a book catalogue entitled *Book Hunting with a Buick*, and described a lot of books he had picked up on his summer vacation, running around the country in his car? It was a jolly good lot of stuff, too, I remember, and I thought I'd do something of the sort myself this summer. Not to sell—" he added hastily, noting the look of alarm that came into my face at the prospect of Wilkins's becoming an amateur bookseller instead of a collector. "Not to sell, you understand, but to get things I wanted for myself. Every good bookman always has an eye out, in his rambles around the country, to see if he can pick up any old books that interest him. Why not tell your ANTIQUES friends something in that line?"

By way of reply I tossed him over a note I had just received from an old acquaintance who is *not* a book collector: "Read that," I said, "read it aloud."

Wilkins read in silence until he came to these lines:

"If you had access to an attic filled with the accumulations of nine generations, what old first editions would you look for, and what editions would you be most likely to find?"

He read this aloud, handed back the note and after drawing a long breath said:

"My, but that's a pretty large order."

"Yes, but how would you answer it?"

"I'd tell him to loot the whole place, get away with it as soon as possible, and when he got to a safe place look it over at his leisure."

"And what first editions would you then tell him to look for?"

"Poe's *Tamerlane*, Boston, 1827, printed by Calvin S. Thomas," he answered promptly; "The Halsey copy brought \$11,600 five years ago, and that is the highest price ever paid for an American first edition."

"Correct," I replied, "but you seem to be actuated by merely sordid motives. Now what would you be most likely to find in the accumulations of nine generations?"

Thoughtfully filling his pipe with my tobacco, as one about to consider a serious mental problem, Wilkins answered:

"To begin with, the oldest generation would bring you back to the American incunabula. Any book printed in this country before 1700 is worth having. There might be some dilapidated almanacs before that date and a few sermons which would be difficult to identify because the title pages and probably other portions would be missing. Later on there would be eighteenth-century theology, covers missing. About the fourth or fifth generation there might be some secular works of a highly moral character. Later, perhaps, you might find the works of Josephus Scott's *Family Bible*, Walker's *Dictionary*, and possibly some Revolutionary tracts, and so on down to the flood of Civil War literature. But you know the possibilities—"

"Yes, and the improbabilities."

"True, but there *are* possibilities. I know that you and I would like no better sport than sitting the whole afternoon beside a dusty pile of old books in a hot attic, going through a thousand or two of volumes that had been in one family for nine generations, buoyed up by the hope that we might run across a *Tamerlane* or *Wonders of the Invisible World*."

"Of course a job like that," he went on, "requires some expert knowledge and an infinite patience as well as hope eternal. Suppose you or I were put into a collection of jewels and told to pick out a dozen of the best. What chance would we have? We might be taken by the appearance of a big sparkling stone which turned out to be paste and leave a regular Kohinoor untouched. Books are even more deceptive. In a nine-generation accumulation there are likely to be very few gems that are flawless, and a couple of leaves out of the middle of a *New England's Memorial*, or a map missing from one of Captain John

Smith's books would make a material difference. One in this game has to know not only the titles and the authors and the printers of books, but the dates, the correct editions, the number of maps and plates that should be found and all that sort of thing. In short, he must carry in his head the whole of a *Book Prices Current* to go through such a collection intelligently, where there is no opportunity to consult authorities."

"Do you know, though," he continued, "I rather fancy that anyone would find something worth while in such a lot of junk. I mean, if he was not a dealer and did not have to select with a view to disposing of his purchases at a profit. There's where the amateur has an advantage over the dealer. The dealer may find a few good things, but he has to carry them in stock and advertise them. Eventually, no doubt, a part of them will be left on his hands, pure deadwood, although he may manage to clear himself by selling one or two books at the price he paid for the whole lot. Now the amateur collector finds a book that interests him, and whether he can sell it for more than he paid for it doesn't trouble him. Not all the interesting books are high-priced. If you are interested in transportation, as you know I am, you can always find something in an old lot of books that fits somewhere into your collection. Let me illustrate my point by showing you two autographs I picked up the other day in a lot of old papers that came my way. These are of no particular commercial value—probably would not pay the cost of cataloguing them—but they are of real value to me because they have a bearing on my hobby. Here's the first one—" and he handed me a yellowed document signed in a cramped and unfamiliar hand. As I examined it he explained:

"The signature of Abel Crawford is very rare, but that is not my point. Abel Crawford was the New Hampshire backwoodsman for whom Crawford Notch in the White Mountains was named. There he lived and reared a family, acting as guide through the mountains and building the first roads in that section. At the age of seventy the old 'Patriarch of the Mountains' made the first ascent to the summit of Mount Washington on horseback. When he was eighty he used to walk to his son's house at the 'Gate of the Notch'—a little stroll of five miles—to get his breakfast. This is a bill for repairing the roads for the proprietors of Bretton Woods. It does not say what he did to earn his thirty-six dollars and forty-four cents, but I'll wager that the present proprietors of the magnificent Mount Wash-

ington Hotel at Bretton Woods couldn't, today, get for that sum the amount of work that Abel Crawford did. Now that is merely a document signed, a *d. s.* the cataloguer would call it, but to me it was a wonderful find."

Here he handed me another old document, remarking: "There is another thing I found—not as valuable in a commercial way as the other, even. But to me it was interesting because it tells a story of bygone customs. As you go whizzing along in your Rolls-Ford through the towns of Sutton and New London in New Hampshire, some Sunday afternoon and meet hundreds of other similar travellers, please reflect for a moment that while you may be arrested for overspeeding, the mere fact of your travelling on Sunday does not make you amenable to the law, as it would have done one hundred and ten years ago. Philip Flanders,

whoever he was, could not feel safe in going to New London on Sunday behind his presumably slow-jogging mare, until he had obtained a written permit. So he went to a justice of the peace and secured this document. With this passport he felt safe from the law's clutches, as all persons would "govern themselves accordingly." Furthermore this document shows a bit of history. Warner is in Merrimack county, but this paper was sealed from Hillsboro county, and the document tells of changed political as well as social conditions.

"Now you see what I mean," said Wilkins. "Instead of telling people to search for needles in haystacks, tell them to look for something that has a

personal interest for themselves. Of course, if they find any needles, so much the better. But as you say, the probabilities are against them. The prospect of finding a book or pamphlet or document with a peculiar or local interest is so much greater than that of finding the merchantable 'nugget' that any person who has access to an attic with the accumulation of nine generations ought to be devoutly grateful for the opportunity. In every collection of old books and pamphlets there is something interesting if not valuable—and anyway, the thing that is worthless today may be valuable tomorrow, and the first edition of today may be of no use to anybody ten years from now.

"Then there are the old papers, like that lot I got mine from. Nobody knows how much valuable history has gone to the paper mill or the flames from these old houses. In lots of places there are just such documents as I showed you, filling old trunks, of no value to the owners, who are glad to get them out of their way. The signers may be nobody in particular, but the documents may have a use-

*Received March 10, 1830, of M. W. Perin thirty-six
44/100 dollars, on account of my bill against the Proprietors
of Bretton Woods for repairing & mending the
highway in said town to this date*
\$36.14 *Abel Crawford*

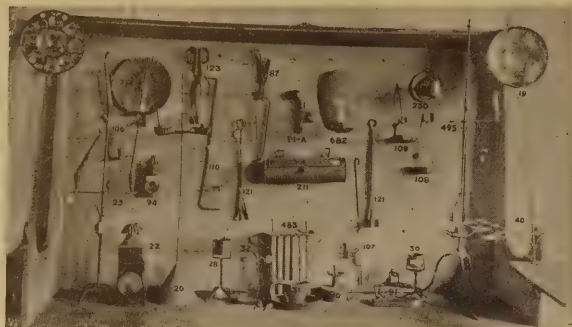
AN INTERESTING COMMONPLACE DOCUMENT

Merely a receipt for payment on account of road repair. But the signer, Abel Crawford, was a White Mountain pioneer, from whom the famous Crawford Notch acquired its name.

*State of New Hampshire } The bearer Philip Flanders
Hillsboro ss } Esq. is hereby permitted to travel
from his home in Warner through
Sutton & New London on Sunday the 18th
current and all persons are requested to
govern themselves accordingly*
He B. Warner Jus. Peace
Warner Sept 18, 1814.

A PERMIT FOR SUNDAY TRAVEL

Issued in 1814 by a justice of the peace, this document grants temporary exemption from a law forbidding Sunday travel. ANTIQUES is not informed as to whether or not this law has been repealed.



Sconces from the Ives Collection

EARLY American lighting fixtures are represented at their best in the Colonial wall sconces which reflected the glow of candle-light sometimes from tin reflectors, sometimes from cunningly devised concave mirrors.

Such sconces are exceedingly scarce. Those illustrated here were among the rarest items in the famous IVES COLLECTION from which they were recently obtained.

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ful place in somebody's special collection. Interleaved almanacs with personal memoranda may have data of value to the historian or the genealogist. Usually, to be sure, you find such entries as 'Sheared sheep' or 'Hoed all day' but you may find 'Started with John Jones for Cambridge to join Washington's army' or something else that gives an intimate and personal flavor to history.

"Then sometimes there are old journals and diaries. I know of one such—unfortunately not for sale—in which is kept the contemporaneous account of an expedition to survey a route, via Greenland and Iceland, for the laying of the first Atlantic cable. It is well written, gives details of the voyage, sailors' chanties, whaling, experiences in England, and so forth, and is illustrated by the writer, who was a clever artist. And not a line of it has ever been published. I know of another narrative in an old country house, giving an account of a young man's whaling voyages, his trip around Cape Horn and his visit to the California gold fields in the height of the gold excitement. These are the things, rather than a *Thanatopsis* or a first edition, that I would be looking for in an attic nine generations old."

Wilkins paused as I interrupted with:

"Say, where is that place? Stop talking and let's go."

And we did.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

ENGLISH HOMES: Period II—Volume I. Early Tudor 1485-1558. By H. Avray Tipping, M.A., F.S.A. 396—viii pages of 153/8 x 103/8 surface. Published by Country Life, London; Charles Scribner's Sons, New York, 1924. Price \$30. The second volume in a series, of which Volume I covers the period 1066-1485; II, the period 1485-1558; III, the period 1558-1649; IV, the period 1649-1714; V, the period 1714-1760; VI, the period 1760-1820.

THE Renaissance first came into the life of English mediaeval architecture as a lover. Eventually it became a destroyer. Such is occasionally the history of wedlock. But the union started auspiciously enough. Mediaevalism put off its uncouthness and took on some aspect of gravity. It accepted certain restraining formalities without losing essential independence. It waxed warm, friendly, orderly, while yet retaining qualities of freshness, of unexpectedness, sometimes of exuberance. Meanwhile the Renaissance remained considerate, offered calm suggestion here, tactful insistence there.

Mediaevalism developed subtle charm; then, suddenly, like a vacuous wife competing for a share in the recognition accorded to a distinguished husband, began to put on airs, to trap itself in strange habiliments, to seek pompous effects of raiment, curiously contrived from trophies of household rag-bag and the exploited wares of the market place. Thus it emerged beribboned, becolumned and bejeweled, not unlike a coquettish hag, who, shorn of natural beauties, seeks renewal in ministrations desperately applied though faintly understood. It was at this point that the Renaissance murdered Mediaevalism in its bed and assumed a lone supremacy which, on the whole, it has maintained even to the present day.

The architectural period of which Mr. Tipping treats in *English Homes* is that during which Mediaevalism, while smiling into the face of the Renaissance, was still predominantly itself. The span of its years includes the reigns of Henry VII, Henry VIII and Edward VI, and touches the spacious times of Queen Elizabeth.

By 1485 life in England was becoming orderly. The claims of a nation were beginning to supersede those of individual lordly ambition. In short, out of diversity, unity was emerging, in

politics, in society and consequently in art. The nobility, both lay and clerical, were finding more profit in the pursuit of agriculture and sheep raising than in perpetual strife. Their gloomy defensive castles had become an anachronism. Structures which civil war had only served to strengthen succumbed to the blandishments of peace. The castles crumbled, fell and were replaced by manor houses—the homes, instead of the fortified retreats, of Englishmen.

The architectural dress evolved to meet the requirements of these early Tudor homes is the most alluringly picturesque which has ever been devised. Plans were usually logical, and, often, not without symmetry. But outwardly the old fortress tradition of towers and battlements, of steep roofs, of juts and breaks in façades, would not quiet down. Nor would the equally vital mediaeval tradition of structural revelation as an integral element of design. The art of architecture, standing with hesitant feet between past and future, reached both ways for assistance and was not disappointed.

Of the homes erected between 1485 and 1558, few, if any, have remained intact. Some were but extensions, or modifications, of still older establishments. Others, in the passing of centuries, have suffered the tribulations of later additions and betterments. It is to the illustration and description of some twenty such manorial homes that the book under discussion is dedicated. Mr. Tipping has, without doubt, produced a sumptuous volume—not only in size and typographical appearance, but in the amplitude and excellence of its pictures, in which, furthermore, is exhibited an excellent balance between somewhat general views and representations of details of architecture and decoration.

What these pictures display, the text painstakingly discusses. Dates are fixed, successive ownerships are listed, architects are discovered and credited, stylistic influences are probed and subjected to critical analysis. The whole work constitutes a rare piece of thorough research and of constructive scholarship. The specialist may discover errors in detail. They are inevitable in any encyclopedic work. It is no great matter that Mr. Tipping labels a wood carving of Abraham and Isaac, "Isaac and Esau," and that he is apparently unaware of the full extent of the slaughter which, upon occasion, Samson wrought with the jaw bone of an ass (page 346). His inferences, drawn from available data, may, furthermore, not invariably enjoy universal acceptance.

These are negative considerations of small moment as against the affirmative excellence of his total performance. The casual person is in no danger of being misled at any point by *English Homes*. He will find in the illustrations alone sufficient compensation for ownership of the book. He will not bite deep into the text, which, since it is quite free from cheerful gossip and from all traces of romantic twaddle, offers rather hard going to any but the enquiring student. The latter, be he architect or critic, should be able to take care of himself. He is advised not only to bite deep but to spare time for complete digestion. It is easy to take pictures for granted, and, for most folk, there is no harm in so doing. But those who profess to understand an art should know far more than the generalities of its outward aspect. They must seek the sources whence it sprang and trace, step by step, its unfolding.

This is particularly needful in an age of artistic eclecticism like the present, when invention is more concerned with making fresh combinations of old motives than with submitting itself to the slow and severe processes of gradual evolution whereby new forms are created. Taste and fancy should constantly take guidance from historical knowledge. If they decline such assistance, they are liable to encounter chaos where they had thought to rejoice in profusion.

Consciousness of this fact is apparent in the policy controlling the publishing of the entire series of *English Homes*. It would have been comparatively easy to issue portfolios of attractive plates without textual amplification. But to have done the easy thing would have been to leave a great need unsatisfied.



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WITHIN THE BLUE DOOR



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The Blue Door

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East Orange New Jersey

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ENGLISH POTTERY. Its development from early times to the end of the eighteenth century. By Bernard Rackham and Herbert Read, with an appendix on the Wrotham Pottery by Dr. J. W. L. Glaisher, F. R. S. 143 + xxiv pages; 207 illustrations of which 13 are in colors. New York, Charles Scribner's Sons. Price \$30.

POTTERY is the oldest of the arts: who can say that it does not even antedate humanity, for the pliant clay has served the needs of birds and insects since first the world emerged from its overwhelming oblivion of mist and water. And as pottery is the oldest art so, too, it is, in some ways, the most vitally direct. The material is responsive; it yields to fashioning without long intermediary processes, it submits to patterning without subjection to harsh tools. Where mind has mastered hand, the friendly clay lies ready to give substance to vision, endurance to transitory mood.

If the vision be humble, the clay will take humble form; if it be uncouth, the clay will reflect its coarse features, but wherever there seems vision, art of a kind will come of it. Therein resides the allurements of old time earthenware. Those who produced it had at least something in their minds—albeit little more than the glorification of overmastering and quenchless thirst—and they taught their hands to its expression in forms matchlessly bibulous, irresistible in hospitable invitation. The potter's art is dead today, because those who might possess the imagination to make good and useful pots are straining a slender endowment in the vain effort to make statutes, while the makers of pots have separated themselves from friendly intimacy with their material.

Something of that sort seems to be the lesson derivable from the study of English earthenware from Anglo-Saxon days to the industrial period of Wedgwood, as it comes to us from Messrs. Rackham and Read. When pottery began in England no man may say. But the possibility of its higher development became apparent perhaps with the coming of the Romans and their introduction of that simplest of mechanical aids, the potter's wheel. During ensuing centuries the English hand increased its cunning in the control of the fluid earth. Ingenuity devised means of surfacing the finished wares with glazes of various colors. The decorative instinct found satisfaction in encrusted ornaments of clay, in lettered inscriptions, in floral and animal forms, and in patterns of flowing white slip nailed across dusky surfaces.

In time, the competition which develops with growing trade and transportation forced the English potters to special striving. Out of Germany came gray and brown bellarmine in stone ware, armored in salt glaze, impervious to acids. John Dwight of Fulham countered with letters patent for discoveries of his own.

Out of Italy, routed through the Low Countries, came glazed faience deftly painted with gorgeous fruits, with involved arabesques and with scenes of Biblical and mythological lore. The potters of Lambeth and Bristol learned the trick, and produced an English delft which compares favorably with that turned out by the Dutch. Here it may be remarked that the introduction of painted decoration tends to shift the emphasis in pottery from considerations of inherent form to considerations of external adornment. Something of the fundamental integrity of an art is lost when, for its effectiveness, it begins to lean upon another and a quite different art. Yet it is symptomatic of a growing culture that simple arts should coalesce and breed complex manifestations. Something is lost in the occurrence; something gained; but for good or ill, the process is inevitable.

English earthenware, however, was obliged to encounter a more dangerous form of competition than that offered by the painted faience of the Continent; namely, that which developed with the importation of the porcelain of China and the various other porcelains, hard and soft, produced European imitators of the Orient. Lightness of weight, translucency, exquisiteness of surface, refinement of the colored or modelled decoration,—these were the characteristics of porcelain which so appealed to refined taste as to place the heavy and homely primitive earthenware at a serious commercial disadvantage. If the earthenware industry were to maintain itself, its product must conform no longer to old standards of vigor and spontaneity, it must adopt

new standards of rather selfconscious elegance. Earthenware must look enough like porcelain to satisfy the average eye; it must, at the same time remain so much cheaper than its rival as to satisfy the average purse.

These conditions could not be met by the unscientific country potter, insufficiently equipped as to both tools and intelligence. Their fulfilment implied aggregations of capital adequate to meet the costs of endless experiment with materials, methods and designs. It implied in short, the establishment of factories and their maintenance in terms of modern industrialism. Increasingly the casting mold, the power driven lathe, the stamping die, took the place of those simple early devices, the potter's wheel and the sharpened stick. Neatly engraved and mechanically multiplied transfer prints supplanted the boldly brushed designs of early decorators. The workman was no longer an artist wholly expressing his own personality, however rude and provincial, but a deft-handed mechanic eternally repeating the motions imposed upon him from the studio of the designer and the office of the manager.

The result of the industrial system as applied to the production of earthenware was an output whose forms and decoration tend increasingly to exhibit a high degree of sophistication and whose workmanship displays mechanical excellence of no mean order. The culmination of the tendencies which the system engendered appeared in the person and the products of Wedgwood. A keen business organizer, a tireless investigator and, withal, an ardent admirer of the Classic remains which investigators were turning up among the ruins of ancient Italy, Wedgwood brought highly competent artists under his control, compounded new materials for his wares and developed a technique based upon the study of antique marbles, bronzes and gem carvings.

The question of whether the long development of English earthenware from the seventeenth century pots of Thomas Toft to the late eighteenth century vases of Wedgwood is one of gradual decadence or of cumulative improvement offers material for debate. Certainly the sturdy virtue of the early types yields to a certain virtuosity in later examples. Artificial elegance takes the place of homely integrity. A culture acquired from without eliminates inspiration derived primarily from within.

Yet such is the course of all the arts. Their beginning is in the soul of man, who strives indefatigably to find adequate technical means for expressing the ideas which burn within him. As mastery of means proceeds, it seems for a time to facilitate imagination. Eventually comes nearly perfect balance. That marks the high period of the art. Thereafter the spiritual quality fades; technique alone endures,—technique that strives through very complexity of form to compensate for its essential emptiness of spirit. Finally the body as well as the soul of the art declines. Both are submerged until such time as new forces call new enthusiasms into being.

To Wedgwood's ware, however, neither undue complexity nor emptiness may rightly be attributed. These characteristics were to emerge later in the selfconscious striving for novelty of the following century. But of this the book under discussion has nothing to say. Messrs. Rackham and Read have, however, placed students of ceramics under heavy indebtedness. In *English Pottery* they have produced a work which is scholarly, readable and tempered with sane judgment. In compact form they offer a wealth of information supported by ample bibliographical reference. On debatable points they present their own conclusions without contentiousness. And in the illustrations which they have brought together they provide the most comprehensive range of clearly reproduced examples which it has been the present reviewer's opportunity to encounter in any similar treatise. *English Pottery* should find a place not only among the books of the specializing collector, but in every library and museum, and in every pottery factory which is not content with reproducing feeble borrowings from the feeble inventions of its competitors.



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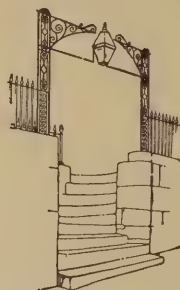
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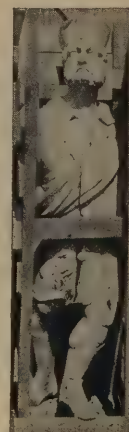
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A VARIETY of chairs, tables, desks, highboys, lowboys, mirrors—antique furnishings of all kinds. Lamps, paperweights, glass, china. We do exceptional repairing and polishing; we are always in the market to buy and sell anything antique. Write us your wants—better, pay us a visit.

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A Queen Anne Walnut Sconce Mirror 22½ inches long by 5¾ inches wide. Will anyone having a mirror that will mate this one, please write to

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Old Colonial Silver, Hooked Rugs, Furniture, Mirrors, Andirons, Pink Lustre Dishes, Lanterns, Clocks, Pewter, Prints, Early Glass, Historical China.

Special Items—Serpentine Satinwood Bureau, Extension Back Windsor Armchair, 4 Choice Satinwood Card Tables, Solid Mahogany Block Front Bureau with original brasses, 2 nicely turned Gate Legged Tables, Maple Field Bed.

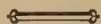
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TO the collector of early silver, I am able to offer examples of the choicest work of Coney, Edwards, Hurd, Simpkins, Brigden, Morse, Homes, Dixwell.

This includes teapots, porringers, tankards, braziers, cans, bowls, spoons, etc., etc.

Specimens will shortly be available representative of Revere, Hanners, Russell and others. To these will be added notable old English silver by famous smiths.

Please consult my illustrated advertisement in *ANTIQUES* for July, and let me know your requirement.



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A Name that Stands for the Finest in Silver

THE Auction Rooms in this country constitute one of the greatest factors in educating the public in Works of Art. The extreme care in the selection of objects, their expert description in the catalogue, placing them on exhibition with the proper surroundings and atmosphere, are but a few of the various functions essential in offering works of art to the public. Collections entrusted to us for public sale receive just that consideration.



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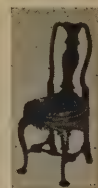
WALNUT CHAIRS



MAPLE CLOCK



WALNUT HIGHBOY



QUEEN ANNE CHAIRS

Special AUGUST SALE at Keller's

OPPORTUNITIES for securing antiques at bargain prices grow daily fewer. But Keller has a way of disregarding the usual. His special AUGUST SALE now beginning is marked by price concessions which few others would even approach.

The collector seeking items to complete his collection, the householder looking for the choice example to occupy a special position in the home, will find here the long wished for chance.

ONLY FOUR out of hundreds of pieces of similar rarity are illustrated. And besides furniture, the sale includes a surprising assortment of silver, glass, china, tapestries, brocades, needlepoint, marbles for gardens, decorative objects, foreign antiques, and a host of attractive things from all parts of the world.

The walnut chair (one of 4), and the walnut highboy, illustrated, once belonged to the old Cooper family of Camden, New Jersey.

Keller's Antiques always offer the element of surprise for they are accumulated the world over and are confined to no one period or country.



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Early American ANTIQUES

PRISCILLA is about 100 years old now; 20 inches tall; kid body; carved wood hands and feet; composition head; blue eyes; black hair. She wears a blue moiré silk waist with yellow net skirt and pantalettes.

COMFORT—Very unusual; extra large; early Sandwich; octagon shape.

CRUET—Early; cut and engraved. Probably Spanish.

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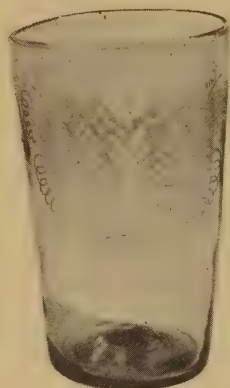
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MAHOGANY SECRETARY, *only five feet five inches high.*

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Eleanor B. Burdette

In Maple

Gate-leg Table, *all original*

Slant-top Desk

Stretcher Table,

pine top

Drop-leaf Table

Tester Bed (curly)

In Mahogany

Secretary Bookcase

Sheraton Card Table

Empire Chairs

Various types Drop-leaf Tables.

In Walnut

Grandfather's Clock

Gate-leg Table, *all original*

Dutch-foot Table,

six legs

Quaint low square

Cupboard on legs

Whiskey Chest

Also Brass Wall Sconces, Candelabra; five-slat Arm Rocker, good turnings; four-slat Arm Rocker, plain turnings; two-slat Chair—three stretchers all around—probably a desk chair.

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One block from the Washington Highway



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DUNCAN PHYFE TABLE
HEPPLEWHITE SIDEBOARD
HEPPLEWHITE BUREAU DESK
FOUR HEPPLEWHITE CHAIRS
MAPLE FIELD BED

Hutch Tables and Corner Cupboards

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LET me teach you the charming olde tyme art of making hooked rugs: Lion, tiger, cat, dog, floral, ship and quaint landscape designs, stamped on good burlap, 2' x 3'; also "Welcome" half rounds with special rug hook and complete instructions, work commenced, \$2. No frame necessary.

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Beautiful Double Paisley Shawl, White Centre. \$60.00
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Chippendale Seven-Candle Candelabra. Grape Floral and Wheat design 40.00

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Offers Rare Reliable Antiques

SAN DOMINGO Clouded Mahogany Hepplewhite Moon Table, fluted taper legs, wax finish, English workmanship, \$150; Dainty Rosewood Melodeon, lyre-shape legs, *small, fine condition*, \$50; Pair of unusual curve-arm Footstools, \$30; Large, rare, early N. Currier, "The Old Norman Castle," F. Palmer, artist, fine condition, original gilt frame, \$50; Hepplewhite Fruitwood Table, 36 inches square, with leaf open, one long drawer on side of roll-rim apron, two lines holly inlay around edge of top, English fluted taper legs, 1780 brass handles, \$75; Early American 1790 curly maple tall taper Post Bed, excellent turning, \$120; Pair exquisite Staffordshire groups (Highland laddie, etc.), \$30; Three mold 10 inch Wine Decanter, sunburst panels, spiral stopper, \$30; 18th Century green Jersey glass, three ring neck, Wine Decanter, height, 10 inches, no stopper, \$25; 6 piece Silver Tea Set, made by Seal & Browne of Philadelphia, in 1810, \$900. *Crated Prices.*

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Stop in and look it over!*

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We carry a large general line of antiques, both in the rough and refinished. We offer for your consideration this month an all Mahogany Butler's Sideboard 68"x27," Hepplewhite design, swell front at center, secret compartments, bottle and silver drawers, original handles, excellent condition.

Write us about what you want.

Early AMERICAN FURNITURE

in Pine, Maple, Cherry and Mahogany

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STODDARD DECANTER . . . \$ 18.00

MAPLE TILT-TOP TABLE . . . 30.00

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Many Chairs which we will paint and decorate to order.
Also hand-wrought Irons of artistic design.

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will be on sale at reduced prices.

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Early American Furniture:
Chippendale card table;
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chest, one drawer; very early
pine flat cupboard; pair wal-
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Antique Furniture, Old China, Silver, Pewter,
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ANTIQUES

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ONE Inlaid Hepplewhite Sideboard, 1 Inlaid Hepplewhite Book-
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Slope-Top Desks, 1 inlaid Hepplewhite Card Table, 1 Inlaid Hepple-
white Tall Clock, 1 pair Sheraton Dining Tables, 1 Chippendale Wing
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Worth a special trip — surely a stop when motoring near by.

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on the Post Road in Devon, gateway of the Town of Milford, Connecticut, a new antique shop has just been opened. It is under the same management as the Woodmont Inn & Antique Shop and contains a fine collection of glass, pewter, furniture, iron, brass and other accessories. Especially interesting now: A



Curly Maple Bedroom comprising Field Bed, a Night Table, a Sewing Stand, and 3 Chairs. Sold as a lot or separately. Mahogany Martha Washington Sewing Table, Colored Lamps, Trestle Stands; Hanging Corner Cupboard, Panelled Door, Rattail Hinges, Sapphire Blue Covered Glass Candy Jar, Banister-Back Armchair, Prints in variety.

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Fine collection old iron hinges, latches and fireplace accessories, cooking utensils in iron, tin, copper and brass.

Sandwich and pressed glass; old needlework pictures; hooked rugs; lamps; early American furniture.

Tall kitchen dresser, high back settee; two corner cupboards in pine.

(AT THE SIGN OF THE CANDLESTICKS)
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WINDSOR, CONNECTICUT

A Little Hard to Find but Worth Looking for **The MANSION**

OF special interest in a collection of early American furniture, glass, prints and needle-point pictures:

Four Hepplewhite chairs, two arm, two side, rare pieces; very fine Hepplewhite serpentine-front card table; cherry chest of drawers, French splayfeet, unusual with original brasses; four chairs and sofa, Duncan Phyfe influence; high-post tester-top bed, maple; some interesting curly maple pieces.

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Built in 1805

Contains furniture of its period and earlier pieces; also a good selection of

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Four miles up the hill from Torrington to Cornwall

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If you are touring, stop with us for a lobster supper, luncheon, or tea.

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Colonial Furniture
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THE COLLECTION INCLUDES A

Varied Assortment of Furniture in PINE, MAPLE AND MAHOGANY. MIRRORS, CLOCKS, CHINTZES, ETC.

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A HANDICRAFT PRODUCTION of the highest class. Hull of white pine about twenty-two inches long, beautifully hand-painted, varnished and treated to effect a full model. Sail and rigging are of brass and copper. It will weather the elements as a weather vane.

Also effectively used as interior or garden decoration. Black iron rod, base adjusted to any angle with gold leaf ball and letters furnished.

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FOR August I have, as usual, a lot of good Empire Pieces such as pillar-post and high-front bureaus, card and sewing tables, carved sofas and chairs to match, sideboards, cottage or spool beds, 2 for \$25, or \$125 per dozen. Beds complete. Some extra fine ball or post beds at \$15, or \$150 per dozen beds. 3 slat-back chairs with new rush seats, \$7.50 each, in lots of from 25 to 50 at special prices. I am quoting these prices for the benefit of my customers through the Middle Atlantic, Southern and Western States. Send for photos of whatever you may desire. All goods packed and crated without charge. Goods F.O.B. Haverhill. Largest stock to select from east of Boston.

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ANTIQUES

L. E. BLACKMER North Woodbury, Conn.

H. M. REID

Antique & Art Galleries

TRENTON
NEW JERSEY



WE will dispense with our usual auction of antiques, July and August, but for the pleasure and convenience of our friends and those collectors on tour during these warm months, we have assembled some very unusual pieces.

Situated on the Lincoln Highway—in the very heart of Trenton—almost midway between New York and Philadelphia—a most historical part of our country for the collector of antiques.

The following described pieces come from a noted South Jersey family going abroad. They are exceptional antiques and worthy of attention:

Curly Maple Desk, 3 drawers, slope top, original handles and all of a hundred and fifty years old; Windsor Arm Chair, 9 spindles, about 1775, and in very fine condition; French Clock, 4 columns, black and gold, and in running condition; French Clock, 4 columns, silver and gold; both of these clocks are very unusual and worthy of attention; 8-inch Wedgwood Pitcher and 10-inch Lustre Pitcher; Walnut Highboys, Colonial Dropleaf Tables, Sheraton Chests of Drawers, Gateleg Table in mahogany and walnut; Sheraton Corner Cupboard, in mahogany; 4-Poster Beds in maple and mahogany; Martha Washington Sewing Stands, Pie Crust and Dish Top Tables, very old Corner Cupboards and Cradles, Colonial and Martha Washington Mirrors, Rare Candelabra and a consigned lot of Old Brass Candlesticks; sets of unusually fine Sheraton, Chippendale and Hepplewhite Chairs; Windsor Arm Chairs.

Gold and Silver Antique Pieces, Old Silver Table Ware, Lustre Pitchers, Old Blue Plates and Staffordshire China—pieces of bric-a-brac, hard to duplicate.



H. M. REID, *Auctioneer*

27-29 North Warren Street 32-34 Chancery Lane

TRENTON, NEW JERSEY

Speculation vs. Investment

IT is customary to speak of the purchase of antiques as constituting an investment always certain to prove profitable.

But there is danger in such a belief. Too often it leads either to indiscriminate general buying or to blind following of temporary fads.

The truth is that time adds value to what is intrinsically good, and eventually covers with oblivion that which is intrinsically inferior. Hence only the collector who has learned how to choose wisely may feel that he is on safe ground.

Helping my clients in their choosing of antiques is the essence of my service as a dealer. I do not carry what is merely salable, but only what is worth while. And I like to feel that each sale which I make fits the special requirement of the individual purchaser.



BERNSTEIN

Authentic Antiques

205 WESTPORT AVENUE
NORWALK, CONN.



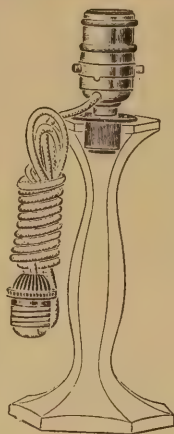
FACSIMILE REPRODUCTION OF AN EARLY WALL PAPER
Patented May 8th, 1924

Side by side with the original paper, this charming reproduction could not be distinguished from it. The pattern is of my own finding in an ancient Connecticut dwelling. The making has been done for me in France; hence I own the design and I am the sole agent for it. The background is of a soft, pearly gray relieved by white tracery. Ships and Fruits and Trianon Mill appear in hues of rosy apricot, delicate pinkish gray and white, athwart warm green. Altogether, an irresistible addition to the papers at our disposal for old houses, or new.

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THE CLEARING HOUSE

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While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

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WANTED

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ARWOOD, 683 Atlantic Avenue, Boston, Mass.

POWDER HORNS with maps engraved thereon or dated powder horns of Colonial times with records or verses, etc. State price and condition. No. 451.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists, and dates, if possible; also measurements. No. 389.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians. California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

\$2000. **FOR A PIECE OF PAPER.** Send postal for booklet listing this and other old printed matter wanted for cash: broadsides, pamphlets, books, prints, stamps, etc. G. A. JACKSON, 105 Pemberton Bldg., Boston, Mass.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York N. Y.

LIVERPOOL PITCHERS; also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector. C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

DAGGERS OR KNIVES; weapons of early American home or local blacksmith make. Only genuine, original examples wanted. CASPAR WHITNEY, Irvington-on-Hudson, N. Y.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

COLORÉD PRINTS, N. Currier, Kellogg or Currier & Ives. State size, condition and price. FRANCES EGLESTON, Oswego, N. Y.

BECAUSE OF THE RESPONSIBILITY of an established, busy, exclusive antique shop located in a very busy and important city is too much for me to carry alone I seek a partner. The opportunity is a rare one for somebody. Write for fuller information. No. 469.

STIEGEL GLASS, book by Frederick Hunter. Give condition and lowest price. ANTIQUES, Book Department, 683 Atlantic Avenue, Boston, Mass.

WANTED TO BUY Currier and Currier & Ives prints, fishing, hunting, farm scenes and views of cities and ships. State price. CLAIRE H. DAVIS, 52 West Mohawk Street, Oswego N. Y.

FOR SALE

TESSIE LOU STUDIO SHOP, 461 Jefferson Street, Milwaukee, Wis. Decorations; antiques; Currier & Ives; Lincoln family prints; mahogany and pine chests; flasks; glass; lamps and shades to order; decorated card tables.

OLD PARISH House Antique Shop on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. H. N. HIXON, Tel. 116.

SCULPTORS' turn-tables hold any weight; studio holdings; antique furniture, some pedigreed. No. 458.

OPEN CUPBOARDS; large Dutch tables; curly maple desks; maple corner cupboards; screw-top corner cupboards; mahogany desks; glass vase. BARNEY FRIEDMAN, Quakertown, Pa.

CUP-PLATES, blue Fort Pitt, amethyst No. 11, 5 variants No. 5, E. Phibbus Unum eagle, small boat, Washington, Napoleon, Liberty Cap Cabin and other unlisted historicals. Many unlisted historical flasks. Stiegel glass; salts and lustre. JOSEPH YAEGER, 1264 East Third Street, Cincinnati, Ohio.

BLACKSTONE ANTIQUE SHOP, gateleg table; Windsor love seat; Hepplewhite table; slope desks. H. L. WILKINS, Box 354, Blackstone, Va.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops; Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13 1/2 Wollaston Terrace, Boston, Mass.

IF YOU WANT TO CHOOSE from a large collection of antiques see A. L. CURTIS at Harrington Park, New Jersey, on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

HISTORICAL DUTCH COLONIAL HOUSE, built 1714, stone and brick; six fireplaces, original beams and mantels, modern plumbing, baths; 27 acres woodland, orchard, brook, mill pond, old mill, garage, farm tools, buildings; two hours New York; on main state road to Albany; ideal for tea room or motor inn. Particulars, address H. BOARDMAN, Mill House, Marlboro, N. Y.

ANTIQUES THAT ARE ANTIQUES. Rare furniture, mirrors, rugs, china, glass, bric-a-brac. Miss J. M. WISE, Seven Elms, 40 Church St., Greenfield (on the Mohawk Trail), Mass.

ENGLISH BREAKFAST TABLES; bureaux; *Pride of America*, Currier, *Summer Fruits*, Currier & Ives; maple and cherry desks. C. A. GOODING, Amherst, Mass.

PATCH QUILT containing pieces of old English crewel embroidery and early cotton prints, also copper-plate quilt. Photographs. THE GIFT HOUSE, Bend-of-Boyden Road, Holden, Mass.

RARE OLD POTTERY, including tear phial candlestick; wine cup; also maple chest of drawers. MRS. STANDISH, Lock Box 87, Kingston, Mass.

FOUR BUNKER HILL CUP-PLATES, inscription, *Battle Bunker Hill fought June 17, 1776. From the Fair to the Brave.* 1 Stiegel glass bottle; silver chest, pine, 1740. Best offer. MRS. KATE H. WARREN, Spencer, Mass.

COVERED STIEGEL GLASS MUG, etched design of vase and pomegranates; 6-inch octagonal lacy Sandwich dish, center spread eagle, 13 stars; general line. THE KANADASAGA, 485 South Main Street, Geneva, N. Y.

QUEEN ANNE WALNUT DROP-LEAF TABLE cherry candlestand; sideboard; corner cupboards; bird's-eye maple mirror; pair pewter candlesticks and mug; pair brass candlesticks; barrel copper kettle. LOUISE BARBER MATHIOT, R. D. 2, West Chester, Pa.

COME AND SEE our antiques collected in the historic valley of the St. Lawrence. NAN HORN-BROOK, 317 Rensselaer Avenue, Ogdensburg, N. Y.

SANDWICH GLASS; Lowestoft; Staffordshire dogs; miniatures on ivory; miniature lockets; samplers; brass candlesticks; paperweights; silhouettes; cup-plates. YELLOW CAT SHOPPE, 4 Church Street, Bradford, Mass.

AT FULLER HOMESTEAD, Hancock, New Hampshire: two tavern tables; hutch table; early pine lowboy; early pieces of pewter; also very old iron hinges; latches and locks. Tel. 39-2.

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MID-SUMMER AUCTION SALE OF ANTIQUES, general line, Saturday, August 16, 10 A.M. sharp, rain or shine. Cafeteria service. ALICE LIGHT, Cradle Antique Shop, Union Springs, N. Y. 10 miles west of Auburn, N. Y.

HEPPLEWHITE, TAVERN and two curly maple tables; Indian figure; set of six ladder-backs; Hitchcock arm Windsor; carved hall chair, etc. CURRIER & IVES, Ft. Putnam. MABELLE J. GRAVES, Fair Haven, Vt.

SQUARE BASE BLUE DOLPHIN CANDLESTICK; seventeenth-century pewter candlesticks; crewel-work coverlet; old silver wooden-handle soup ladle. No dealers. No. 468.

THE CORN CRIB SHOP, Poppasquash Road, Bristol, Rhode Island. Japanese Hawthorn and Kaga porcelains and a fine Markimono overgown of Chinese Emperor, period 1860; early American furniture; pictures, glass, etc.

ONE SET OF CHIPPENDALE CHAIRS with 2 arm chairs; also grandfather clock and piecrust table. MRS. FRANK HEALY, 35 South Main Street, Wallingford, Conn.

BELLOWS FALLS, VERMONT. The most comprehensive collection in the state of antique glass, hooked rugs, prints, china, furniture, pewter, mirrors, Syntax chintz. MR. AND MRS. GEORGE PARKER BOLLES, JR., Antiquarians, 35 Atkinson Street.

DESIRABLE PIECES purchased on commission. For sale: Tavern table, old H. Hinges, ironware; chairs; clover-leaf pine corner cupboard. **LYNDE SULLIVAN**, Durham, N. H.

WALNUT HIGHBOY, rich wood, web feet, medium size, original; mahogany table, drop-leaf cut-out corners, \$47.50; mahogany shaving stand, five drawers, \$37.50; small shaving stand, curly maple swell-front, \$15; pair fine crystal flip glasses, \$7; three Valentine cup-plates, \$8; one blue, one opaque, Sandwich salts, \$15 pair; Staffordshire figure, Uncle Tom's Cabin, nine inches, \$15; Staffordshire figure, Rebecca at the Well, nine inches, \$15; pair brass andirons, fine turnings, \$20; Windsor bowback dainty knuckle arm chair, seven spindles, finest turnings, \$75; furniture fluid lamps; silver; pewter; glass. Dealers welcome. **KERNS ART SHOP**, 1725 Arch Street, Philadelphia, Pa.

SET OF SIX FRENCH EMPIRE CHAIRS, dated 1780; bronze ormolu mount, very rare, sell at one-half of value, pictures and details. Also Sandwich glass and early silver. Private collector. **ISABEL RUSSELL**, 154 Algoma Boulevard, Oshkosh, Wisc.

HAMLIN PORRINGER, eagle, thirteen stars; Calder coffee pot; mahogany Molly Pitcher table; maple chest; walnut Chippendale mirror; mahogany sewing stand; beehive plate; Terry & Jerome clocks; pair white celery glasses; child's tea set. **THE CORNER CUPBOARD**, 767 Broad Street, Providence, R. I.

VERY RARE INLAID MAHOGANY PIANO made by Babcock; one of the first made in America; trimmed with pewter and brass; 24 inches by 67 inches, 31 inches high; six legs. Must be seen to be appreciated. **THE ELMS**, Orono, Me.

FRENCH ANTIQUE WHITE MAHOGANY HIGH FOUR-POST BED, foot posts hand carved, acanthus leaf and pineapple design. A genuine rare old bed. Also mahogany buffet, Empire period, splendid style. Address, **MAUD B. ROGERS**, 325 High Street, Williamsport, Pa.

CURLY MAPLE FIELD BED; duck-foot table; slant-top desks; furniture; glass; prints. Send for list. **MARTHA JANE REED**, Marcellus, N. Y.

HIGH CHEST OF DRAWERS in walnut of pleasing proportions, good style pulls and escutcheons. An antique in good condition, price \$250. Picture on request. Lock Box No. 5, Akron, Pa., Lancaster Co.

WONDERFUL EMPIRE BUREAU, solid maple, bird's-eye front and plain side. A steal for the money. Picture on request. **J. RAYMOND BLINN**, 61 Hilldale Avenue, Haverhill, Mass.

COLLECTION OF ARMS AND ARMOR; antiques by mail at very reasonable prices; large collection of English prints, sporting, military, historical and costume. English antiques sought for and reported without charge. **THE ANTIQUE STUDIO**, 106 West Central Avenue, Balboa, Calif.

TWO PAIRS DOLPHIN CANDLESTICKS; lustre pitchers; Staffordshire dogs and match boxes; railroad and Masonic flasks; furniture. **Mrs. D. B. HICKOK**, 59 West 2nd Street, Oswego, N. Y.

A MAPLE SLAW BED, old and rare. No. 467.

FINE COLLECTION of early American furniture; mirrors; pewter; glass. **Mrs. PHIL KOHLENBUSCH**, 34 Hudson Terrace, Edgewater, N. J.

ANTIQUÉ CHESS SET (Chinese Ivory carved). A complete and perfect set exquisitely carved. Half of the figures white ivory; the others in red. A complete set of checker men is included. Of these one side is carved to make them available for chess. Board is of sandalwood with inlay of ivory and rare woods. Within is a backgammon pattern. Photograph and price on request. The Old South, a shop which gathers the heirlooms of early plantation days. **MARIE DEAN**, 363 Spring Street, Spartanburg, S. C.

CHINTZ, one-piece 13½ yards, shamrock medallions on red, conventional background. In original folds. **Mrs. G. V. CHAPIN**, Liberty, Ind.

ITALIAN FURNITURE: Genuine fine old pieces recently imported including 2 rare secretaries, monastery desk, matched card tables, chairs. Prices below usual charges. 65 Hartford Street, Newton Highland, Mass. Tel. Center Newton 2783 W. Closed Aug. 15-Sept. 3.

ANTIQUES BY MAIL. Photos and particulars on request. Will ship anywhere. Prices very reasonable. **FISHER BROS.**, 2029 Ashland Ave., Toledo, Ohio.

SET of heart and crown maple banister-back chairs, six side and two arm. Perfect condition, \$1,000. **Mrs. C. CLEVELAND, JR.**, 73 Porter Street, Greenwich, Conn.

PINE BLANKET CHEST; Eli Terry clock, wood works, \$25; curly maple four-post bed, fine deep turnings. Restoring designs on chairs my specialty. **ROY VAIL**, Warwick, N. Y.

TIN, PEWTER, GLASS, WHALE-OIL LAMPS; Keene Masonic flasks; *Noah's Ark*, N. Currier; other prints; furniture and glass. **CLAIR H. DAVIS**, 52 W. Mohawk Street, Oswego, N. Y.

CARVER CHAIR; English grandfather's chime clock (Cressner); decorated chest, 1766; other interesting antiques. Shown by appointment; photographs submitted. **C. B. SHEVLIN**, 119 Charles Street, Suite 1, Boston, Massachusetts.

INTERIOR PUMPKIN pine finish, leaded fan side lights and door, glass door knobs, hooked rugs and many early things. New England Antique Shop, 24 State Street, Brewer, Maine.

LEFT HER FOR SALE: Bric-a-brac, tin copper, brass, ivory, etc; few pieces furniture suitable for tea room. Grocery Store, 4028 Washington Street, Roslindale, Mass.

HEPPELWHITE SIDEBBOARD, beautifully inlaid; 2 sets of fiddle back chairs all mahogany. Address **J. W. OSBORNE**, 14 Washington Street, East Orange, N. J.

CHINESE PORCELAIN. **F. W. WRIGHT**, The Cross, Chester, England.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CONNECTICUT

BRANFORD: Old Time Things Shop, Redhurst, Boston Post Road.

***CLINTON**: H. B. REDFIELD.

***DEVON**: GABRIELLE DE BRUNSWICK.

***EAST HAVEN**: S. WOLF, 230 Main Street.

***FAIRFIELD**: THE SASCO SHOP.

***GOSHEN**: BIRDSEY HALL, Litchfield County.

HARTFORD:

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

***MME. E. TOURISON**, 29 Girard Avenue.

MARION: WARREN F. LEWIS, P. O. Box 114. General line.

***NEW HAVEN**: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

***NORTH WOODBURY**: INGLESIDE.

***NORWALK**: D. A. BERNSTEIN, 205 Westport Avenue.

***PLAINVILLE**: MORRIS BERRY, 80 E. Main Street.

***POQUONNOCK BRIDGE**: THE PACKET, general line.

STAMFORD: OLD HOLLY HOUSE, 575 Main Street. General line.

STRATFORD:

***Mrs. JOHN D. HUGHES**, Broad Street West.

***TREASURE HOUSE**, 659 Ferry Road.

***WEATOGUE**: PETTIBONE TAVERN.

***WEST HAVEN**: MARIE GOVIN ARMSTRONG, 277 Elm Street.

***WINDSOR**: AT THE SIGN OF THE CANDLESTICKS

DELAWARE

***ARDEN**: THE HUMPTY DUMPTY SHOP.

ILLINOIS

***CHICAGO**: LAWRENCE HYAMS & Co., 643 Wabash Ave.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

THE LOFT, 88 Maple Street. General line.

***BREWER**: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street. General line.

OGUNQUIT: THE SHOP OF THE TWO YOUNG MEN. General line.

PORTLAND:

***CLARENCE H. ALLEN**, 338 Cumberland Avenue

***S. E. MATHEWS**, 11 Temple Street.

***ROCKLAND**: COBB & DAVIS.

***WALDOBORO**: WARREN WESTON CREAMER.

MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

***CENTREVILLE**: BARTON BROTHERS.

MASSACHUSETTS

***ACCORD**: QUEEN ANNE COTTAGE.

BOSTON:

***BOSTON ANTIQUE SHOP**, 59 Beacon Street.

***A. L. FIRMIN**, 34 Portland Street. Reproduction of old brasses.

***GEORGE C. GEBELEIN**, 79 Chestnut Street. Old silver.

***CHARLES T. GRILLEY**, 49 Charles St.

***J. GROSSMAN**, 42 Charles Street.

***JORDAN MARSH CO.**, Washington Street.

***NEW ENGLAND ANTIQUE SHOP**, 55 Charles Street.

***I. SACK**, 85 Charles Street.

***SEAVEY FARMHOUSE**, Ward and Parker Streets.

***SHREVE, CRUMP & LOW**, 147 Tremont Street.

***A. STOWELL & Co.**, 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

***BROOKLINE**: H. SACKS & SONS, 62-64 Harvard Street.

***CAMBRIDGE**: WORCESTER BROS., 23 Brattle St.

***CONCORD**: THE CHEST, Lexington Road.

***DUXBURY**: JOHN ALDEN HOUSE—Exhibition.

***EAST MILTON**: Mrs. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

***FRAMINGHAM**: OLD AMERICA COMPANY. Books. GLOUCESTER:

***LITTLE RIVER ANTIQUE SHOP**, Woodward Ave.

***F. C. POOLE**, Bond's Hill.

MASSACHUSETTS (continued)

- *GREAT BARRINGTON: Years Ago.
GREENFIELD: JULIA D. S. SNOW, 277 Federal Street. General line.
- *HANOVER: JOHN BAILEY HOUSE.
- *HAVERHILL: W. B. SPAULDING, 17 Walnut St.
- HINGHAM: DANIEL S. MAGNER, Fountain Square. General line and appraiser.
- *HYANNIS: WILLIAM K. MACKEY CO., INC., Eagleston Shops.
- IPSWICH:
E. M. HOWE COMPANY, 62 North Main Street. General line.
J. SALTZBERG, 5 South Main Street. General line wholesale.
- *THE VILLAGE GREEN SHOP, 57 South Main St.
- KINGSTON: KINGSTON ANTIQUE SHOP. General line.
- LONGMEADOW:
*E. C. HALL, 145 Longmeadow Street.
*HELEN M. MERRILL, 1124 Longmeadow Street.
- LOWELL:
BLUE HEN ANTIQUE SHOP, Harrison Street. General line.
LOUISE R. READER, 417 Westford Street. General line.
- *LYNNFIELD: COLONIAL TEA ROOM.
- *LYNNFIELD CENTER: SAMUEL TEMPLE.
- MARLBORO: GRACE & BELLE STEVENS, 232 Main St. General line.
- *MARSHFIELD: CARESWELL COTTAGE.
- MARBLEHEAD:
C. F. BESSOM, 11 Washington Street. General line.
- *KING HOOPER HOUSE.
- *MARION: MRS. MARY D. WALKER, Front & Wareham Road.
- *MATTAPOISETT: S. ELIZABETH YORK, Marion Road.
- MIDDLEBORO: STUDLEY & DREW, 75 North Main Street. General line.
- *NANTUCKET: Old Curiosity Shop, 13 Centre Street.
- NEW BEDFORD:
MRS. CLARK'S SHOPS, 2 Eighth Street and 32 North Water Street. General line.
*THE COLONIAL SHOP, 22-24 North Water Street.
- NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.
- ORANGE: MISS EMMA G. FITTS, 59 Winter Street. General line.
- *PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.
- PLYMOUTH:
*YE BRADFORD ARMS.
H. J. KLASK'S ANTIQUE SHOPS, 10 Sandwich Street. General line.
*WILLIAM B. MCCARTHY, 30 Sandwich Street.
- SALEM: THE WITCH HOUSE. General line.
- *SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.
- SPRINGFIELD:
*EDGAR E. MEAD, 167 Hancock Street.
*MINNIE MORGAN WILLIAMS, 128 Mulberry St.
- TAUNTON:
A. L. DEAN COMPANY, 60 Harrison Avenue. General line.
*L. H. VAUGHAN.
- *WARREN: C. E. COMINS.
- WEST HARWICH: ADA BERRY KELLY, Belmont Road. General line.
- WORCESTER: GATES & GATES, 24 Charlotte Street. General line.
- *YARMOUTHPORT: PRISCILLA LODGE TEA ROOM.

MICHIGAN

- ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

MISSOURI

- KANSAS CITY: CURIOSITY SHOP, 1903 Main Street. General line.

NEW HAMPSHIRE

- *CONCORD: DERBY'S.
- DOVER: E. ANTON, Opposite Depot, 3d Street. General line.
- FRANKLIN: WEBSTER PLACE ANTIQUE SHOP and TEA ROOM, Daniel Webster Highway. General line.
- HANCOCK: FULLER HOMESTEAD. General line.
- HILLSBORO: C. A. MACALISTER. General line.
- *HOPKINTON: KATHARINE BRIGGS HOWE, Concord R. F. D. 1. General line.
- KEENE: KEENE ANTIQUE SHOP. General line.
- *LISBON: WHITE BIRCH ANTIQUE SHOP.
- *LITTLETON: THE WHITE SCHOOL HOUSE.
- NASHUA:
MRS. EDITH L. COLE, So. Main Street, R.F.D. 2. General line.
HARRY L. HALL, 265 Main Street. General line.
- NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.
- PEMBROKE: COLLECTOR'S LUCK, Pembroke Street. General line.
- *PETERBOROUGH: THE WILSON TAVERN SHOP, The Crossroads.
- PORTSMOUTH:
*J. L. COLEMAN, 217 Market Street. General line.
*E. A. WIGGIN, 350 State Street.
- SUGAR HILL: SUGAR HILL ANTIQUE SHOP.
- WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2½ Knight Street. General line.

NEW JERSEY

- *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
- HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line.
- HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
- LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.
- *MENDHAM: THE WELL-SWEEP ANTIQUE SHOP.
- MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.
- *MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.
- *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.
- SUMMIT: THE BAND BOX, 8 Franklin Place. General line, interior decorations.
- *TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

- *AMENIA: W. W. TIEDMAN.
- AUBURN: ALICE LIGHT, 15 Park St., Union Springs. General line.
- *BROOKLYN: HARRY MARK, 749 Fulton Street
- BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.
- DUNDEE:
FINGER LAKES ANTIQUE SHOP, Harpending Hotel
HAZEL H. HARPENDING. General line.
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ANTIQUES

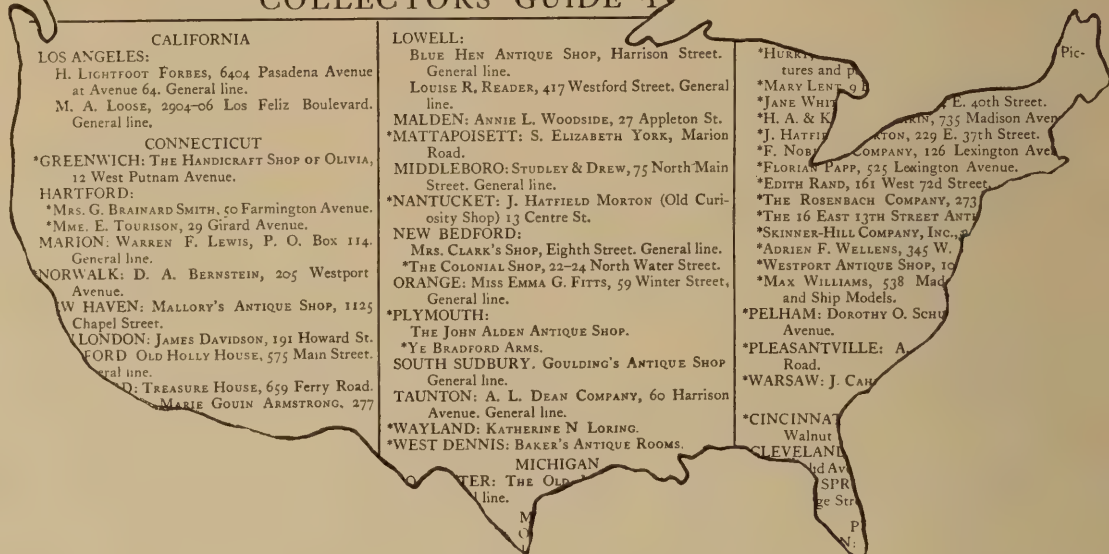
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COLLECTORS' GUIDE



Is Your Shop on the ANTIQUE MAP of The United States?

COLLECTORS and dealers have both recognized the magazine ANTIQUES as their logical meeting ground. They read it each month from cover to cover. They use the advertising pages as their guide to dealers from whom they buy.

Doesn't this tell its own story? Doesn't this suggest an opportunity to you who carry the things they are buying?

Isn't it a mistake for you to play hide-and-seek with them?

Let them know who you are, what you have for sale and where you do business.

ANTIQUES

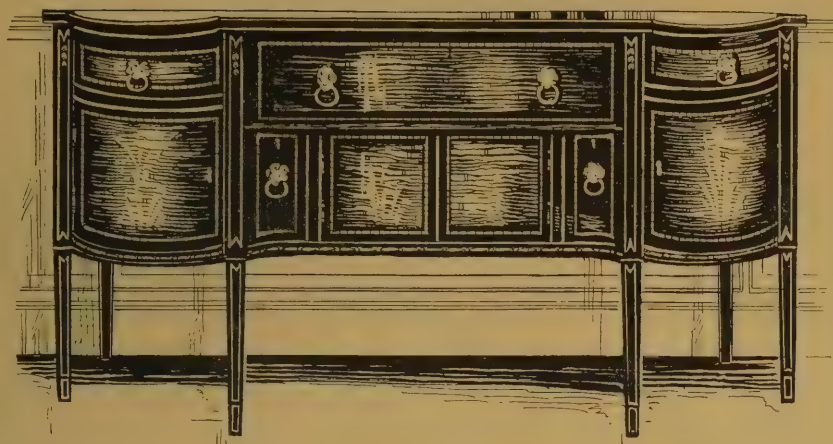
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683 Atlantic Avenue

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BOSTON, MASS.

A Rare Piece from Our Collection of Early American Antiques



A Butler's Sideboard of the Eighteenth Century

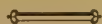
An Old Butler's Sideboard *In the manner of Sheraton*

THE indelible imprint of time and the unmistakable art of master craftsmanship, serve to set apart from the commonplace this rarely beautiful eighteenth century sideboard.

It is of rich, ruddy mahogany with golden markings in the grain—veneered upon old pine; each door and drawer is delicately outlined with a narrow inlay of satinwood and ebony exquisitely wrought; and inlaid with this same old satinwood, are the quaint bell flower designs above the legs.

BENEATH its long central drawer, which opens out to form a desk provided with tiny drawers and pigeonholes, is a deep cupboard flanked on either side by an old-fashioned bottle drawer and yet another cupboard.

Once the pride of some dignified butler who kept therein the household accounts of his aristocratic master, this old and stately sideboard would now delight the heart of the collector—fortunate enough to possess it.



Jordan Marsh Company
BOSTON



With the Original Brocade

THIS Queen Anne love-seat is in beautiful condition. The fine old mellow tint of the patina of the walnut blends with the soft blue and gold of the original brocade, still in perfect condition. The lines of the legs and feet are particularly good. The exquisitely simple carving shows a restraint characteristic of the fine feeling exhibited in every line of this splendid example of the old-time cabinetmaker's art.

Knowledge and appreciation of the best in old furniture, glass and silver come from observation and study of the finest pieces of each period. We believe that our collection of antiques, to which we are constantly adding, contains just such pieces.

We therefore extend a most cordial invitation to you to visit our third floor, which is entirely given over to our antique department.

Correspondence with collectors and museums is solicited

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Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts

SEPTEMBER, 1924

ANTIQUES



STENCILLED METAL TRAY :: METHOD OF
DECORATION AND COSTUME INDICATE
DATE 1825-30 :: SIZE, 21½" x 36"

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



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ORIGINAL AND PERFECT :: A DISTINGUISHED PIECE OF FURNITURE :: AN ACCURATE TIME KEEPER

The Village Green Shop

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IPSWICH :: MASS.
GRACE S. WHITEMORE
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Getting Better and Better

YOU may recall what Hamlet says about "increase of appetite that grows by what it feeds on."

That is somewhat my situation. The more I sell, the more I buy, and, as a result, I am gaining steadily in my access to sources from which I am constantly drawing more and more interesting items. I don't like to seem to emphasize one item at the expense of others; but I know, for example, that good Sheffield is scarce and that toleware, or painted tin or pewter, is hard to find. A curly maple table with a scalloped apron, too, is a rarity, since it represents some special craftsman's whim.

I might say a word about every piece illustrated here; but I prefer to let the pictures do the talking. There is only one thing that they are incapable of saying for themselves; namely, that *the crating charges are included in the prices quoted*. And that is an important consideration.

THIS MONTH'S ILLUSTRATED OFFERINGS

Please order by number as indicated in the pictures

- [1]—All-metal lamp on single marble base; has been wired for electricity; 15" high to lamp socket. \$20.00
- [2]—Old pine lift-top chest, with two drawers below storage space; 37" high, 36 1/2" wide, 15 3/4" deep; has complete set of its beautiful old original brasses; in fine condition, cleaned down to natural wood and waxed. 55.00
- [3]—Large half round table suitable for hall; top pine, frame and legs cucumber wood, Hepplewhite legs; 37" long, 19 1/2" at deepest point. Condition perfect. Top in natural wood. 27.00
- [4]—Black and gold lacquered tea-caddy. Original etched pewter tea cans intact; 5 1/2" wide; 5 1/2" high; 8" long. One claw foot broken. 40.00
- [5]—Pine pedestal sewing table; has two drawers. Has been painted brown. Top measures 20 1/2" x 18". Condition perfect. 30.00
- [6]—Set of five Sheraton chairs, similar in every respect to set illustrated and described on page 11 of *ANTIQUES* for July, 1923, except that these are in beautiful curly maple, browned with age. Original rush seats but one, which is new. The set. 140.00
- [7]—Old Windsor rocker; bamboo turnings; back has seven spindles. In good condition. Has been repaired slightly. 42" high to top of back. 40.00
- [8]—Mahogany snake-foot stand. Top is 16" square. Condition perfect. 24.00
- [9]—Chippendale mirror in walnut; 20" x 12" over all. Condition perfect. 15.00
- [10]—Small wooden rocker; 31" high to top of back; painted dark green; has arrow splats; in splendid condition. 14.00
- [11]—Spindle or "Cottage" bed. Head posts 38 1/2" high; foot posts 33" high; 50 1/2" wide over all. Needs refinishing. 18.00
- [12]—Girandole centerpiece; 15" high; figure dressed in Turkish costume, from which protrude floral sprays; single marble base; condition perfect. \$28.00
- [13]—Pair of Sheffield candlesticks; 12 1/2" high. In perfect condition. The pair. 40.00
- [14]—Large curly maple six-legged table; leaves down, 44 1/2" x 24 1/2"; leaves up, 44 1/2" x 66 1/2". Leaves, which have scalloped aprons, are slightly warped. Table perfect structurally otherwise. Maple quite curly in places, but generally has only slight curl; legs well turned. Needs refinishing only. A bargain. 60.00
- [15]—Cherry drop-leaf table; leaves down, 19" x 44"; leaves up, 36" x 44". Legs have fine spool turnings at bottom. 34.00
- [16]—Sheffield Silver Samovar, 18" high. A superb piece. 100.00
- [17]—Two curly maple vase-backed chairs; cane seats. Condition perfect. Maple very curly. Very suitable for curly maple bedroom. The pair. 22.00
- [18]—Cherry rope-legged table; 24 1/2" x 18 1/2". Contains one large drawer having set of Sandwich glass knobs. Wood is beautifully grained. Condition perfect. 35.00
- [19]—Cherry cupboard-desk; has writing shelf hinged on, which folds up out of the way when not in use. Cupboard has two shelves. 64 1/2" high; 20" at deepest point; 41" wide. Has been cleaned down to natural wood; good condition. 55.00
- [20]—Boston rocker in fine condition. Floral and geometrical decorations are the nicest I have seen on these rockers and are as fresh looking as when first stencilled. 18.00

J. F. CAHILL ♦ *Antiques by Mail*
WARSAW, NEW YORK



EARLY SILVER LUSTRE TEA SET AND ODD COFFEE POT



BOHEMIAN CUT AND ENGRAVED GLASS



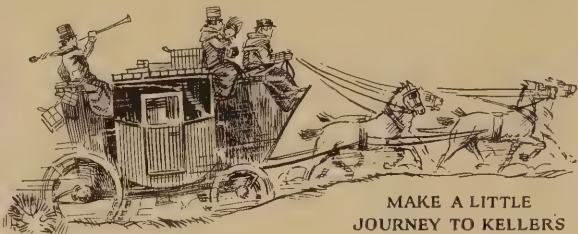
PAIR FRENCH EMPIRE VASES, DECORATIONS IN GOLD AND FULL COLOR

Not Only FURNITURE at Keller's

FINE old furniture at Keller's,—that every one knows. But it would be a mistake to think that furniture is the only thing or even the principal thing worth looking for in this surprising establishment.

If you prefer the luscious colored, deeply cut and nobly proportioned old Bohe-

mian glass to the modern imitations, you should see Keller's old Bohemian. If you care for well-marked English silver or the quieter designs of early American silversmiths you should examine Keller's collection. If china, whether simple English patterns, rare lustre, or the richly decorated wares of the Continent appeals to you, go to Keller for it. Remember that the world's markets are open to Keller and that he makes them open to you.



MAKE A LITTLE JOURNEY TO KELLER'S

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AUCTION SALE OF ANTIQUES

at the Old Colonial Homestead of John Bailey

Hanover Four Corners, HANOVER, MASS.

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AFTERNOON at 2 P.M. (Daylight Saving Time)

AMONG the numerous pieces of furniture to be sold are some that are very choice and worthy of special note: ½ dozen painted chairs; some fine Chipendale chairs; highboy with two fans; original brasses, original condition.

In addition there will be swell front bureaus, duck-foot tables, astral lamps, brass and marble base lamps, mirrors, four-poster beds,



JOHN BAILEY HOUSE :: Hanover Four Corners

Currier & Ives prints and an interesting variety of hooked rugs.

The JOHN BAILEY HOUSE itself is worth a special visit. Built in 1773, it was occupied for a great many years by John Bailey known to history as a clockmaker and the inventor of the first iron sink and steam-jack. It is beautifully located on the old Plymouth Coach Road.

JOHN BAILEY HOUSE :: : Hanover Four Corners, Massachusetts

(Pathway to Plymouth and the Cape, 35 miles from Boston)



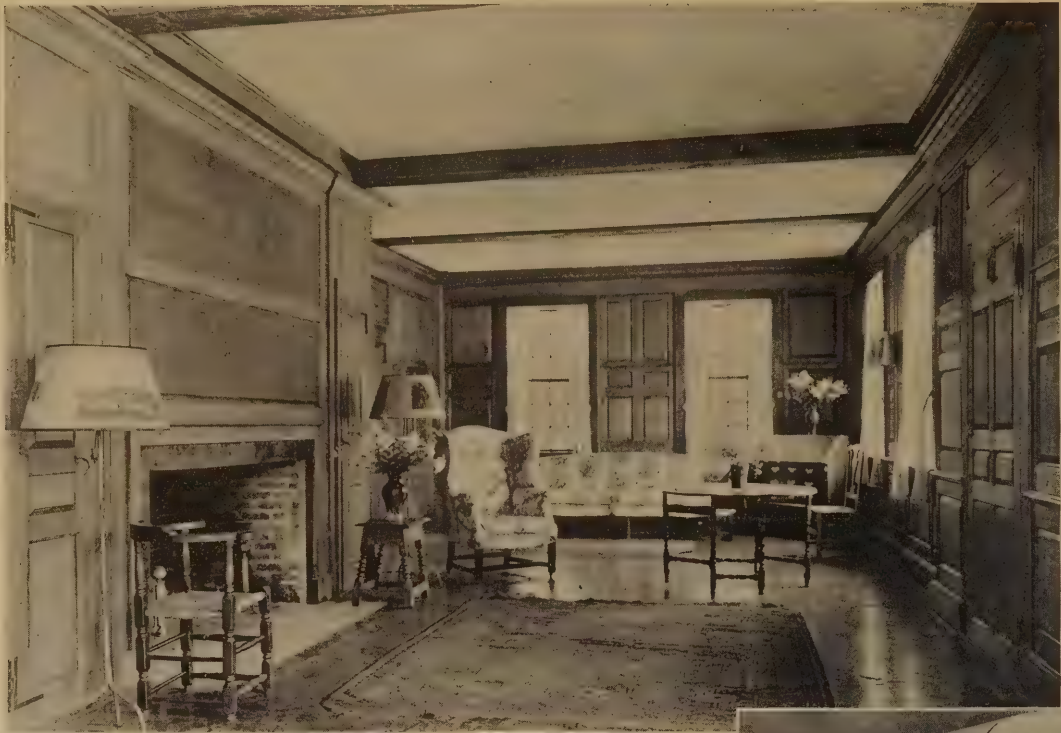
A ROOM IN THE KING HOOPER MANSION AT MARBLEHEAD

A DEMONSTRATION at the KING HOOPER MANSION

THE student of early American furniture and decoration will find many of his questions answered by a visit to the King Hooper Mansion at Marblehead. Each item selected for a place in the Mansion has been chosen for its individual excellence as an example of type. Hence the collection will prove helpful in establishing standards of judgment. The grouping of pieces, further, will serve to illustrate how really fine specimens representative of different eighteenth century styles may be harmonized in a single historic environment. Having been restored and refurnished primarily for purposes of demonstration, the King Hooper Mansion invites general inspection.

I. SACK, *Boston and Marblehead, Massachusetts*

THE LIV-
ING ROOM,
THE HALL,
A BED-
ROOM &
A VIEW
OF THE
HOUSE
ITSELF



THE OLD
COLONEL
GARDNER
MANSION
NOW AT
GREAT
NECK
LONG
ISLAND



*The COLONEL GARDNER
MANSION :: c. 1780
Formerly at Rindge, N. H. Now re-
erected at Great Neck, Long Island*



*A DISTINCTIVE OLD
COLONIAL DWELLING
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residential zone adjacent to New
York City*

"One of the four most important examples of Colonial architecture in the neighborhood of New York"

THIS is a genuinely ancient house with all its finest features intact—its hand-wrought paneling, its smith-forged hardware, its adze-hewn beams, its carved stairway, and, throughout, its rare perfection of subtle proportion and refined detail, which the modern age can imitate but cannot equal.

A living room 40 x 16 feet, with seven-foot fireplace, beamed ceiling, chimney cupboards and marvelous old pine paneling—mellowed by age to hues of golden brown

—is its chief feature. This is believed to be the largest room of its kind known. But the library, dining room and double hall are likewise paneled.

In the four master's bedrooms, on the second floor, connecting baths are a concession to modern needs. A service wing, concealed from the street, contains kitchen, butler's pantry, maids' dining room, lavatory and a two-car garage. Above, are four maids' rooms, bath, a linen closet and a large sleeping porch. Plumbing throughout

is of the best, and heat is supplied by a Spëncer heater.

The house is completely furnished with genuine and appropriate antiques, which may be purchased.

The property covers one and one-half acres of land, and is situated about one mile from Great Neck Station. To reach it from the Station, go north on Middle Neck Road, turn left at Old Mill Road. It is the seventh house on the left.

The house will be opened from three to six o'clock every afternoon and by appointment

FOR FURTHER INFORMATION APPLY TO REAL ESTATE BROKERS OR TO THE OWNER
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ARTS—ANTIQUES

WE take great pleasure in announcing that we have purchased the entire stock of antiques belonging to Mr. Lewis King, 928-930 Pine Street, Philadelphia, who has been established at this address for thirty-five years and is well known to collectors and dealers. It consists of rare furniture in Chippendale, Sheraton, Hepplewhite and Pennsylvania Dutch styles, a fine collection of mantelpieces and interior finishings and many other articles too numerous to mention.

ARTHUR J. SUSSELL

1724 CHESTNUT STREET

928-930 PINE STREET

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SOUTHEAST CORNER 18TH AND SPRUCE STREETS

PHILADELPHIA

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20 minutes from Chester

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460 *New Chester Road*, ROCK FERRY, BIRKENHEAD

ENGLAND

A WONDERFULLY fine old Dutch kas in walnut with three beautifully carved Corinthian columns in front, and minutely mitred panels. The doors are inlaid inside with Biblical subjects.

A set of Tudor period painted roundells.

Four fifteenth century oak stall-ends, one finely carved with figure of Crusader in armour.

Several early carved figures in oak, including two with original painting and gilding.



EXCEPTIONALLY FINE 17TH CENTURY CARVED OAK CABINET, FROM EDEN HALL, WESTMORLAND, WITH WONDERFUL DETAIL IN THE MOULDINGS.

THREE very fine *Famille Verte* period dishes in perfect condition.

In addition to collectors' specimen pieces in furniture, glass, china, pottery, etc., I have an enormous stock of antiques in general, especially of the Sheraton and Phyfe periods, suitable for the American trade.

Dining, Breakfast and Card Tables.

Pewter, English and Irish Glass; resist copper and silver lustre wear.

Ship Models and prints.

ONE OF THE MOST INTERESTING STOCKS IN THE COUNTRY

FIREARMS, *ancient & modern*, BOTTLES, ANTIQUES

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TAVERN :: AN
EIGHTEENTH CEN-
TURY INN AND
POSTING STATION
WHERE IN OLD
DAYS MAIL AND
COACH HORSES
WERE CHANGED



STILL PRESERVING
THE LOOK OF TIMES
PAST THE AIR OF
HOSPITALITY AND
COMFORT, THE
TAVERN OFFERS
AN UNSURPASSED
BACKGROUND FOR
ITS COLLECTIONS

ANTIQUES are best judged in an appropriate environment. In the old *Wilson Tavern* the collections of firearms, early bottles, antique furniture, Lowestoft china, early glass and metal wares are all part of a picture too fascinating to be neglected by anyone of artistic or antiquarian taste.

THE firearms alone represent years of specialized study and expert selection. The offering of bottles is inclusive of all that the collector may require. In this field, as in that of firearms, the purchaser may feel assured that his selection will be safeguarded by advice based on long study and exacting research.

STEPHEN VAN RENSSELAER

The Crossroads

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PETERBOROUGH, N. H.

The DESK is an essential appurtenance of virtually every room in the house. But the effectiveness of any one desk in a given place depends upon its proper relation to its environment, in style, finish and scale of proportions. Because just any antique desk will not meet the fastidious requirement, the ROSENBACH GALLERY invites special attention to its collection of examples, which represents the entire range of styles developed in England and in the American Colonies, and which offers wide variety of selection within each general period.

Extensive resources in all the fields of art, coupled with exacting selection of individual items, account for the lavish variety of the Rosenbach collections, and for their corresponding perfection in detail.

ANTIQUE FURNITURE
RARE BOOKS

PRINTS
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ART

The ROSENBACH COMPANY

273 MADISON AVENUE

1320 WALNUT STREET

New York

Philadelphia



SHERATON DESK (c. 1790)

Satinwood is combined with mahogany to add enrichment to this sturdy yet exquisitely proportioned secretary-desk. The inlay of the doors gives the decorative appearance of tambour work without the latter's tendency to dislocation. The example illustrated, while structurally of Sheraton type, retains sufficient Hepplewhite detail to ensure harmony with other furnishings of either style.

DERBY'S ANTIQUE SHOP

CONCORD, NEW HAMPSHIRE



China : Glass : Furniture : Silver : Clocks

ILLUSTRATED—*In Mahogany*—Hepplewhite Inlaid Secretary, Sheraton Sideboard, Phyfe Block Front Sewing Table, Spanish Foot Chair, Tip Table, Wash Stand, Banjo Clock.

In Maple—Duck Foot Curly Maple Highboy, Sheraton Inlaid High Post Bed, Spanish Foot Chair, Bedside Table, Duck Foot Table.

In Silver—Early American Tea Set, Candlestick, Tray, Snuffer and Extinguisher, Spoons.

In China—Silver Resist Rose Jar, Pink Lustre Tea Set, Pink Lustre Jug, Sunderland Lustre Bowl, White English Fruit Comport, Washbowl and Pitcher, English China Dog, Brown Two Snout Bennington Tea Pot, Brown Bennington Pitcher, Glass Decanter, Wine Glasses, Stiegel Flip Glass.

Gilt Frame and Top Mirror—Candelabrum, Metal Painted Tray, Brass Fender, Tongs, Shovel, Copper Plate Quilt, Woolen Spread, Hooked and Braided Rugs, Steel Engraving *Ann Page*, Indian Baskets, Books.

Our Stock consists of many exceptional pieces not illustrated—Hepplewhite Wing Chair and Four Poster Bed, Tall Clocks, Dolphin Sofa, Camphor Wood Chest, Whieldon Tortoise Shell Plates, Doctor Syntax Plates, Silver Resist, Liverpool Jugs, Hurricane Lamps, Salt Glaze Plates, Lowestoft Plates and Pitcher, Leeds cups and saucers, Alcock Pitchers, Walter T. Goodale Collection, Gilbert Stuart Portrait, Johnson Portrait.

Mail orders will receive prompt and careful attention.

DERBY'S ANTIQUE SHOP, 24 *Warren Street*, CONCORD, N. H.

ANTIQUES

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 PRISCILLA C. CRANE, *Assistant Editor* ALICE VAN LEER CARRICK, *Editorial Consultant*
 * * *
 LAWRENCE E. SPIVAK, *Business Manager*
 G. WARREN WHEELER, *New York Representative*, 25 West Broadway
 Telephone, Barclay 7448
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 FREDERICK E. ATWOOD, *Treasurer*

The buyer of antiques cannot proceed very far or very successfully unless he has come to use two primary sources of recorded information—museums and books.

The function of a properly conducted magazine is to supplement these sources, not to attempt to serve as a substitute for them.

Books, since they are available either for private ownership or for consultation in libraries where museums do not exist, must always remain a chief reliance.

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
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ANTIQUES considers one of its first responsibilities that of informing its readers as to such books as are likely to be most helpful to them.

The Book Department of ANTIQUES will recommend books to individuals or to libraries; will buy new books for its readers; and will endeavor to secure such old publications as are now out of print.

Make the Book Department your friend and counsellor; feel free to ask questions of it. It is at your command in all ways and at all times.

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Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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ANTIQUES

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INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

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The Editor's Attic

John Elliott Once More

CONCERNING John Elliott, cabinet and looking-glass maker, of Philadelphia, the Attic has, from time to time, published somewhat extended notes.* Now, however, the Pennsylvania Museum *Bulletin* for April appears with an extended and fully illustrated article concerning that enterprising merchant. With permission of Alfred Cox Prime, the author of this article, the Attic is glad to supplement its previous notes with a summary of the definitive information thus made available.

John Elliott was born at Bolton, England, June 9, 1713. About 1737 he married, and, sixteen years later, in 1753, came to America with his wife and five children. They settled in Philadelphia, where Elliott registered as a cabinet-maker. His first known advertisement appeared in the *Pennsylvania Gazette*, for December, 1756. It carries the symbols of bell and looking glass and emphasizes Elliott's readiness to furnish and repair looking-glasses. Mention is likewise made of worsted patterns for jackets, thread and cotton stockings, and, in addition, a few copies of a book, *Second Thoughts Concerning War*. At this time Elliott's place of business was on Chestnut Street at the corner of Fourth.

In 1762 he removed his shop to Third and Walnut Streets, where he remained until 1776; but in 1768 he opened a branch establishment on Second Street, between Market and Arch Streets. This he designated as the "Three Brushes." In 1776, with the oncoming of the Revolution, John Elliott, a Quaker, evidently decided to trim sail to meet the coming storm; for, in the *Pennsylvania Gazette* for May 8 of the year in question, he advertises his business and stock for sale. It seems doubtful that he found a purchaser. But Mr. Prime is inclined to believe that the elderly mirror merchant at that time retired from active business. He died in 1791.

*See *ANTIQUES* for June, 1923 (Vol. III, p. 258), and for January, 1924 (Vol. V, p. 11).

Elliott's Successors

It is not unlikely that, at the time of the elder man's retirement, it was found best for his son, John Elliott, Jr., to assume the business, adding it to his own in the field of drugs and colors. Advertisements of the junior Elliott appear in 1784 and 1785, and indicate a shop location on Front Street. In 1804 John Elliott, Jr., was joined in business by his two sons, John and Daniel, and from that year until 1810 the firm designation was that of J. Elliott and Sons. The death of the father, in 1810, caused this to be changed to John Elliott and Daniel Elliott. At this date, the mirror manufacturing side of the business appears to have dwindled and the drug side to have expanded. When Daniel Elliott died, in 1823, he was listed as a druggist, and it was as a druggist that his brother John continued until 1830, when he retired.

A Discrepancy Explained

SUCH is a brief digest of Mr. Prime's careful and thoroughgoing piece of research, to which those who seek further details are recommended to make reference. There is, however, one matter which calls for query. In *ANTIQUES* for January, 1924,* is published a very early John Elliott mirror, belonging originally to Nathan and Hannah Sharpless and marked with their names and the date 1741. It might be assumed that this mirror was purchased subsequent to the inscribed date—that of the marriage of the pair—and that it represents an anniversary gift. Its style, however, is early, much earlier than that of any of the Elliott examples illustrated by Mr. Prime.

Yet we are told that the elder Elliott did not come to America until 1753. There is here an apparent discrepancy, which seems to call for some further investigation. Can it be that John Elliott preceded his family to America, and that he subsequently returned to England to fetch them?

*Vol. V, p. 11.



ANOTHER ELLIOTT MIRROR

The mirror here illustrated has a walnut frame scrolled after the usual fashion of Elliott. The label gives the address of the maker as 60 South Front Street. In addition it lays stress upon a varied assortment of merchandise, including sago, pearl barley, oatmeal, spices, etc., together with different kinds of glass, brushes, painter's colors, oil, varnish, printer's tools, as well as drugs and medicines.—Owned by Mrs. E. J. Knittle.

It is possible, but not altogether probable. Elliott was married in 1737 and there are five children to be accounted for. It is, furthermore, to be observed that the label on the back of the Sharpless mirror gives the maker's shop location as on Walnut Street, whither the business was not removed until 1762.

Probably, however, there is a ready explanation of the case. Elliott advertised not only to sell, but to repair looking-glasses. It was, and still is, customary for repair men to place their labels on reconstructed work as well as on original productions. Under the circumstances, it is a fair guess that the Sharpless mirror, originally purchased in 1741, was refurbished by Elliott sometime after 1762, and, on that occasion, was suitably marked with his advertisement.

A Persistent Style

It is interesting to observe the Elliott mirror types covering the period 1753 through 1809. In all that time their mouldings and scroll work underwent little appreciable change. An example of the latest period, 1800-1809, however, displays an unusually elaborate pediment top and apron. Without its quite specific designation of label, we should be inclined to assign it to a considerably earlier time.

This instance serves to emphasize a point frequently made but seldom comprehended; namely, that there is no such thing as assigning limiting dates within which a given furniture style persists. The beginning of a style is fairly determinable; its end may never occur. Long after gilded and painted mirror frames had been adopted by fashion, the Elliotts continued to turn out mahogany scrolled frames after the Chippendale manner. Evidently there was a steady market for them well into what we call the Empire period. In his earlier advertisements the elder Elliott mentions "Looking glasses in plain, gilt and carved frames."

His son, between 1784 and 1803, advertises only "Looking glasses in neat mahogany frames." But, thus far, it is only the mahogany examples, either from the father or from his descendants, which have come to light.

On Closer Acquaintance

SINCE making the informal notes which accompanied a number of illustrations of Pennsylvania furniture, published in *ANTIQUES* for May,* the Editor has had the good fortune to examine several of the pieces discussed and thus to form a clearer opinion concerning them than had been possible from a study of photographs. Some corrections and amplifications of the published notes seem, therefore, in order.

Reference to the article will recall to the reader's mind an interesting wainscot chair, with a drawer beneath, owned by T. VanC. Phillips of Westtown. In course of comment on this chair, the suggestion was made that the overhanging lip of the drawer might imply some restoration at this point.

Careful scrutiny of the drawer, however, fails to reveal any such probability. The wooden pulls are, obviously, a renewal; but the drawer itself gives every evidence of being quite as old as the chair of which it is a part. This is a highly important consideration; for, if it is accurate, it necessitates a redating of the chair to accord with the revelation offered by this detail of its construction.

It has been assumed that the wainscot chair, even in conservative Pennsylvania, does not occur after 1700. The lipped drawer, however, appears to be a distinctively eighteenth-century device, making its appearance about 1710 and continuing in use throughout the first half of the century. This point is very clearly made by John C. Rogers in his book, *English Furniture*,† where a number of diagrams of English drawer construction appear. Here it is especially interesting to note reference to a variation of the lipped front, in which, while the entire front of the drawer shows an apparent lip moulding, an actual overhang occurs only at the bottom and the two sides. This variation, we are informed, occurs "from the early mahogany period," in short, from perhaps 1720. It is a curious fact that while the upper edge of the lip-moulded drawer front of Mr. Phillips' chair shows no overhang whatsoever, the side and bottom mouldings slightly overlap the inner edges of the legs as well as the upper edge of the rail which constitutes the lower member of the seat frame.

Dating by Detail

In the face of available authority, it would seem unwise to assign a date earlier than 1710 to a piece of furniture exhibiting characteristics such as these. Apparently this chair was born more or less out of its time, a probability further attested by the slight separation which occurs between back and seat and by a cresting which seems to bear closer resemblance to eighteenth-century types than to the loftier erections of the previous period.

*See *ANTIQUES* for May, 1924 (Vol. V, p. 222).

†New York, 1923, p. 177.

Ownership of this chair, not credited in the notes previously published, has already been given in these paragraphs. Mr. Phillips should, further, be credited with ownership of the wainscot chair shown in Figure 1a on page 222 of *ANTIQUES* for May. But that shown in Figure 2b is not his.

English or American?

ANOTHER chair concerning which considerable doubt has existed in the mind of the Editor is that pictured as Figure 6c in *ANTIQUES* for May. It is owned by Mr. and Mrs. Arthur Scott of Media, Pennsylvania, and, since it was formerly part of Governor Keith's household furnishings at Graeme Park, has traditionally been accepted as of English origin. Examination of this piece, however, reveals the fact that it is made of American walnut in the solid; no part shows any indication of veneering. The ends of the seat frame, furthermore, are tenoned completely through the stiles of the back, a procedure certainly not common in English chair making, but far from unusual in the practice of American workers, particularly those outside of New England.

It would seem, therefore, that, in this chair, we encounter an early example of highly competent American furniture making; though it is far from unlikely that Governor Keith levied upon New Amsterdam to supply a suitable craftsman to undertake this commitment, and that the individual selected was of Dutch rather than of English extraction.

Whence the Antiques?

WHERE do all the antiques come from? How can there exist a supply of them anywhere near commensurate with the demand? The question recurs so frequently that it is worth a moment's consideration. For one thing, it may be well to try to define what is meant by an "antique." Roughly speaking, any article slips into that category, almost automatically, when it has endured for a sufficient period of years to give it an aspect of pleasing unfamiliarity to members of the active generation. When a thing is old enough to appear quaintly old-fashioned, instead of merely out of style, it is collectable and quite likely to be collected—by someone.

The possessions of our parents are familiar to us, usually from childhood. The possessions of our grandparents may be. But our great-grandparents and their ways of life are but shadowy figments of the imagination. Three generations, therefore, or seventy-five years, may be accepted as the period of probation during which things must remain in the purgatory of the *demodé* before their emergence into the golden highways of antiquedom. Even then they may be quite insufferably ugly and thoroughly undesirable; but, in general, the period of which they were once believed to be desirable decorative adjuncts will usually reveal some products worthy the consideration even of the connoisseur.

Bringing the case down to a matter of actual dates, we have but to subtract seventy-five years from the pres-

ent period of grace to find ourselves ten years or more anterior to the Civil War and still clinging to the fag end of the "fabulous forties." If we give ourselves a little extra elbow room, and let the struggle between the states mark the close of one distinctive epoch in American history and the beginning of another, we may be willing to admit that the reservoir of time and circumstance which lies between the early Virginia settlements of 1607 and the national upheaval of 1860 offers a legitimate fishing puddle for the antiquer.

It embraces something over two and one half centuries. During that time a great many persons were born into the world, to be rocked in cradles, to grow to maturity, to marry and establish new homes, to shift their furnishings to meet new quips of fashion, and, in due time, to die and leave their belongings to be divided among their relations or else to be dispersed at auction.

What the Census Shows

THE first census of the United States as an independent nation was taken in 1790, one hundred and seventy years after the first *Mayflower* boat had brushed its nose against Plymouth rock. At that time, seventeen states revealed a total white population of 3,172,454 persons. The furniture accumulations of the inhabitants of that time represented survivals of the Jacobean and the late Stuart periods, the ages of William and Mary and Queen Anne, the Georgian era of Chippendale and his school, of the brothers Adam and the contemporary Hepplewhite. The style of Sheraton was just on the point of beginning a vogue which was to be varying influential for twenty years.

The second census, that of 1800, showed a considerable increase in population, with a total of whites numbering 4,304,501. In 1810 this had increased to 5,862,004. By 1820 the country boasted almost 8,000,000 inhabitants. From the standpoint of furniture, that year represents the virtual end of the expression of superior creative genius among designers and makers. Yet much that was worthy was produced during the succeeding decade, by the close of which the white population had increased to 10,532,052. It is hardly worth while to trace its further growth step by step during the years that intervened between 1830 and the Civil War. But the eighth census, that of 1860, registered a population of 26,973,843.

Whoever has a genius for statistical gymnastics may figure, to suit himself, what these tabulations of population mean in terms of families, and what the families may mean in terms of household goods and chattels. And he may reckon the permutations and combinations, the accidents of fire and war, the exigencies of the kindling pile, the thousand and one destructive influences which would have tended, in each generation, to destroy the carefully cherished treasures of that which went before. But it is, nevertheless, evident that many millions of human beings moved through the strange pageant of the first two hundred and fifty years of America. And when they passed into the beyond, since it is written that mankind may take nothing thither, they must, all told, have left much behind.



Fig. 1 — PAPIER MÂCHÉ SNUFFBOXES

- (a) A French box, probably of the late eighteenth century, decorated with a design from an old print.
 (b) Another French box, in whose decoration a popular ballet is turned to political uses. *Flore et Zéphir*, a two-act ballet given in Paris, February 2, 1816, offered the novelty of dancers flying through mid-air with the aid of a contraption of brass wires. Considerations of safety first, however, led to the substitution of dummies during those parts of the performance demanding the higher flights. Since, in those benighted days, political dummies were known to exist, it is easy to perceive how readily the idea of the ballet could be turned to the uses of the satirical cartoonist.
 (c) Again French. Probably a souvenir of the Napoleonic cult, and intended to inspire heroism while rejoicing the nose.

Pictured Snuffboxes

By WILLARD EMERSON KEYES

Illustrations mainly from the collection of Mrs. Leon G. Verrill

These gay snuffboxes will be whispering still
 Of fragrant satin pockets that are dust,
 Of iron wrists beneath a lacy frill,
 Or candles long burnt out, or swords that rust;
 Here is dim gossip told in merry gems,
 A dallying glance, a hand too hotly kissed;
 And here are crests for pride, and diadems,
 Deep set in sapphire or pale amethyst.
 Trinkets—perhaps? Or dainty souls that went
 Enameled, too, in colors frail and rare,
 So idly living and so lightly spent
 They make a music still upon the air,
 A tinkling tune for bow and stately tread,
 That will play on, though all who danced are dead.

—From *Clouds and Cobblestones* by Hortense Flexner, reprinted by permission of Houghton Mifflin Company.

AMONG the belongings which emigrants carried into the Western Reserve four generations ago, the snuffbox was hardly less indispensable than the demijohn. And forty years ago in Rochester, Buffalo, Erie and Cleveland, cities which are monuments to those pioneers, you might now and then run across one of their survivors in the person of an old lady, clad, as to her head—after a bygone fashion—in close-fitting frilled cap, and clasping in one gnarled, fragile hand an ancient snuffbox; in the other a dingy, streaked snuffrag, which, in spite of assiduous use, still left its possessor's nose in a sad state of smudge.*

*It is generally thought that the use of tobacco by women is something new under the sun. There is good ground for believing that Marie de' Medici of France was the first person in Europe, at any rate north of the Pyrenees, to use tobacco. This was in the form of snuff and was a gift to her from Jacques Nicot, her ambassador at Lisbon. The date was 1560. It is probable that, during the age of snuff-taking, women used more tobacco than they do now. Both men and women in the upper classes used snuff. Few of them, apparently, smoked, though Louis XIV one day caught several of the royal princesses enjoying a pipe in one of the retired rooms of the Louvre.

Among the lowly countrywomen in the British Isles and pioneer women in America, pipe smoking was a common habit. The mother of Thomas Carlyle was

At such a moment of possession, you were likely to find the old lady gracious and benevolent; but let her misplace her snuffbox for long and she would become distracted and querulous. She was a slave to her habit like any confirmed cigar-smoker. She could not have told you how long she had been addicted to it. She had probably brought it with her, as a child, from the older settled regions of the Atlantic seaboard; for, once upon a time, even the children in some districts of New England used snuff.

Now the old lady's snuffbox was but a very humble relation to those *bibelots* that glittered in the pale hands of princes across the water. It was of turned wood or of papier mâché, varnished black, perhaps enlivened with an inlaid pattern of mother-of-pearl, perhaps with a stencilled posey or arabesque. If the owner were of a family that had been active in the political agitations of the second quarter of the last century, the lid of her snuffbox might bear a portrait of Henry Clay, or of Tyler or Van Buren.† But snuffboxes of this character, with political and social associations, had already pretty well fallen into the hands of collectors. The plainer kind lingered here and there,

never happier than when smoking a pipe with her illustrious son in an angle of the old house in Ecclefechan. Within easy memory it used not to be rare to see a woman of the old stock from the Virginias or the Carolinas—sometimes a woman of wide reading and keen intelligence—take out her pipe after breakfast, fill it and smoke it as if it were the most natural thing in the world. We do not know that any mistress of the White House ever smoked a pipe there, though it is well known that some women inmates of the mansion have indulged in the cigarette. Theodore Roosevelt one Christmas Eve filled his daughter's stocking with cut plug tobacco in derision of her having taken up cigarette smoking. Many of the earlier chatelaines of the White House used snuff. Someone said of Dolly Madison: "You are aware that she snuffs, but in her hands a snuffbox seems a gracious implement with which to charm."

†Did the matchbox drive out the snuffbox? The invention of matches certainly contributed greatly to the convenience of smoking away from the fireside. At any rate, it is curious that, about the time matches were invented and the smoking of cigars was becoming the fashion, we first hear of decorated cigar cases being employed like decorated snuffboxes as party emblems.

passing away with the ancient men and women who had derived so much comfort from snufftaking, or still finding a place in the primitive world far up the slopes of the Appalachians. There the wives of hillbillys still cling to snufftaking, though among them the use of tobacco in this form has mostly degenerated to the wretched habit of snuffdipping. Nothing about snufftaking or snuffboxes in those mountain coves and recesses is reminiscent of the decorative age in which the use of perfumed and powdered tobacco played so important a part.*

Although snuff was first used for its medicinal properties in clearing out the head, the practice of taking it had become the badge of the court dandy early in the reign of James the First, who fulminated against those who "take snuff in profusion, harming themselves both in person and goods *and also taking the marks of vanity upon them.*" During the next hundred years the use of snuff slowly increased. Curiously enough, although the aristo-

great elegance. While Louis frowned and fumed, the Pontiffs resorted to more drastic measures. Two of them, Urban the Eighth and Innocent the Twelfth, consigned to everlasting torment those who smoked or took snuff within the basilica of Saint Peter's. Farther east still, pagan addicts to the habit carried their lives in their *tabatières*. The Saltan Amurath, a merry monarch, had snufftakers ground to a pulp in a huge mortar, a punishment pleasantly suggesting the pulverizing of their favorite herb. The contemporary rulers of Persia and Russia, mild-mannered men, contented themselves with cutting off the noses of all snufftakers found within their dominions. There was little to choose in the eighteenth century between being a Quaker in Boston and a snufftaker in Ispahan or Moscow.

Did these cruel and unusual punishments stop the use of snuff? By no means. In France the death of Louis was the signal for snuffboxes to be taken from their hiding



Fig. 2 — PAPIER MÂCHÉ SNUFFBOXES

(a and b) German boxes decorated in full color. Many of these appear to have been turned out in Braunschweig during the '30's and '40's of the nineteenth century.

(c) This appears to be English, and may represent Auld Robin Gray and his solicitous, though unloving, bride.

cratic orders of society everywhere cultivated the habit, potentates were, to a man, vehemently opposed to it. Louis the Fourteenth would not abide snufftaking in his presence; yet his great war minister, Louvois, was confirmed in the habit—he was, says Madame Garlis, the first gentleman at the French court to own a snuffbox of

*The character of snuff was enriched, and its price enhanced, by the introduction of various ingredients:—mustard, cubebs, spirits of wine, ginger, cummin, jasmine, bergamot, musk, cedar, orange flowers, ambergris and green tea. Most common of all was the fragrant tonka bean, sometimes ground, sometimes kept whole in the box to flavor the contents. The tonka bean was a native of Guiana, but it was mixed with Tonquin tobacco, and so used to flavor other snuffs. Tonquin and Macouba, both tobaccos of very rank flavor, were perfumed with attar of roses and other scents, and small quantities of the mixture were blended with other snuffs to give them an exquisite scent.

Lundy Foote, called also Irish Blackguard and High Toast, had a curious origin reminiscent of Lamb's theory as to the Chinese origin of roast pig. A tobacco house in Dublin burned down. Much of the contents was destroyed and the remainder, charred and soaked, was sold for a song to Foote, who ground it up into snuff, advertised it well as a new brand with a special flavor, and made a fortune out of his speculation. We have seen, within the last year or two, how the advertising of a certain brand of tobacco as "toasted," has stimulated the demand for it. Perhaps the manufacturer took a hint from the story of Foote.

The blending of a fine-scented brand of snuff was as much a source of pride during the reigns of the Third and Fourth Georges as the expert mixing of drinks became during the following century, and rare snuffs were as costly as wines of old vintages. George the Fourth had his Morning Mixture, his Evening Mixture, his King's Plain, King's Martinique and King's Carotte.

places, and they soon became the dazzling credentials of wealth and favor. In England, Charles the Third, upon coming into his inheritance, found the Puritans using snuff sparingly, not for any enjoyment to be derived from it, but chiefly as a medicine. The King and his followers, fresh from exile in France, were not slow to give snuff-taking a fashionable *cachet*.* But it remained for the Great Plague which swept London in 1665 to give the habit its greatest impetus. The "holy herb" was found to be strongly disinfectant. The use of pipe and snuffbox kept thousands from catching the disease; tobaccoconists passed through the epidemic as if they had borne charmed lives.

But something more than a plague was needed to popularize the practice of snufftaking. Its cost kept it pretty exclusively a prerogative of the aristocracy well into Queen Anne's time. Then the price moderated and snuff came within reach of citizens of the middle class who, though they could not all pretend to the elegance of the upper ten, did their best to imitate them in their manners and belongings. If their snuffboxes were not

*An instance of this is the entry in Pepys' *Diary* for November 3, 1665: "I left my Lord with some Commanders at the table taking tobacco."

worth a king's ransom* they were, for all that, of delicate workmanship,—made of tortoiseshell and amber, of ivory and rare woods like ebony and sandal and amboyna.

From the south of Germany came boxes of horn, lined with shell and mounted in silver and pewter. The horn lid was often a carved hunting or tavern scene, the figures of persons and animals being left in white relief, the rest of the medallion being stained dark brown. From Italy came boxes in *faience*, embellished with a lavish use of that exquisite vermilion (*minium*) which gave its name to painting in miniature.†

Little by little, the use of snuff sifted down until every plebian nose shared the pleasure of it. The small trader, the farmer, the improvident journalist, the hangers-on of every profession, everyone—whether of small means or of none at all—found some way of indulging himself in snuff.‡ The spread of the habit led, in turn, to a great increase in the demand for snuffboxes of low cost. Only beggars and thieves had to carry their snuff in wisps of paper or loose in their pockets.§ Long before the middle of the eighteenth century, Birmingham's growing snuff-

*During the eighteenth century the luxury of a noble was reckoned by the number and richness of his snuffboxes, and a testimony to his good fortune in the matter of friends. A snuffbox was the most proper gift from one sovereign to another, or from a sovereign to one whom he delighted to honor, and so from princes and ambassadors to one another. In France it was the invariable gift that one sent to the godmother of a child at its christening. It was the companion of all men of fashion in the drawing room and in the street. An exquisite carried four or five in his voluminous pockets, taking them out and playing with them gracefully, and a gentleman was damned or lifted into high place at court by the very manner in which he offered his snuffbox. The etiquette of its proper use was, indeed, one of the most important parts of a beau's education.

†The beaux of Queen Anne's time were wont to carry snuff in the hollowed, perforated ivory heads of their long canes, as well as in boxes. A hardened snuff-taker, I gather from some notes on the subject by contemporary writers, did not sneeze. That was the mark of the neophyte. But the confirmed snufftaker, if he did not sneeze, did worse. Besides the possible jewels set in his box he carried another in the shape of a persistent, muddy drop at the end of his nose. I have a notion that the fine gentlemen of the eighteenth century, with all their fine manners, were a disgusting lot to mix with. Swift speaks of being "a mighty handkerchief monger." Tom Brown, in his *Letters from the Dead to the Living*, describes a friend as "most disagreeably discolored with snuff from top to bottom"; and another writer describes a court dandy whose long cravat, reaching to his waist, was completely discolored with snuff.

‡The average individual filled his snuffbox twice a day, buying an ounce each time, and took away, every night from the tobacconist's, a portion wrapped in tinfoil to keep it at the right degree of moisture. It is not at all unlikely, considering the fact that women as well as men used snuff, that the consumption of tobacco then was as great as it is now.

§The fashion of carrying snuff in the pockets was not confined altogether to the poverty-stricken. Frederick the Great had his coat pockets made with curving seams so that the snuff would not have corners to lodge in. Napoleon and Dr. Johnson, among others, carried snuff in their pockets at times.

box manufacturers had lent new significance to the contemptuous label, "Brummagem ware."

These boxes were usually made of turned wood or papier mâché, lacquered in black, with a cover design crudely painted or stencilled.

Durability, of all things, was the most sought-for quality in these boxes, for, at best, the constant handling and opening and shutting to which they were subjected quickly wore them out.*

It was during the latter part of the eighteenth century, when the cry of awakening democracy for liberty, equality and fraternity was deafening the ears of aristocratic governments, that a custom sprang up of embellishing cheap snuffboxes with pictorial subjects illustrating the social, industrial, literary and political life of the times. Although it is difficult to trace the application of this art to its source, there is good reason to believe that it was developed simultaneously with, or in imitation of, the mechanical decoration of pottery, first brought to success at Worcester in 1756.

The makers of cheap snuffboxes apparently borrowed the idea from the potters, or hit upon it independently, and, like them, decorated their wares with portraits of celebrities, adaptations of the works of famous painters like Gainsborough and Hogarth and Watteau, and copies of current caricatures and sporting prints.† The political cartoonists of the time laid themselves out on drawings to be reproduced on the covers of snuffboxes, just as today their work is among the potent influences of partisan journalism. Portraits of Pitt and Charles James Fox were popular in England during the period of the wars with France; so, too, were caricatures of "Bony," while across the channel thousands of boxes recorded on their pictured covers the whole glorious history of France from the fall of the Bastille to the exile of Napoleon.

Early in the Revolutionary period the experiments of the Montgolfier brothers suggested the *tabatière au Ballon*. The Sansculottes and regicides got out snuffboxes commemorating the fall of the Bastille. There was a *tabatière Ça Ira*. The royalists, too, tried to keep up their courage by carrying snuffboxes that were memorials of



Fig. 4 — PAPIER MÂCHÉ BOX
Probably English, about 1840.



Fig. 3 — PAPIER MÂCHÉ BOXES

(a) A French representation of Lafayette. Quite probably produced for the American market about 1825.

(b) The subject has not been identified. The treatment, in full color, suggests German workmanship.

*Papier mâché work came into prominence in Europe about the middle of the eighteenth century in the form of trays, boxes and other small domestic articles, japanned and ornamented in imitation of oriental manufactures of the same class. Snuffboxes of similar material, decorated with vernis martin, also came into favor.

†During the period of the illustrated snuffboxes it was the fashion also to make them from woods that had historic associations. The wood of Shakespeare's mulberry tree in Stratford; the wood of the Royal George, which turned turtle when her bottom was being cleaned; the wood from the splintered deck of the Victory after Trafalgar,—all were in demand for snuffboxes.

the fallen Bourbons. One of these, the *tabatière a la Pensée*, had the painting of a pansy on the inside of the lid. On holding it up to the light the petals were seen to delineate the features of Louis XVI and Marie Antoinette. Another memorial snuffbox was the *tabatière au Saule Pleureur*, upon which was depicted a weeping willow drooping over the graves of the royal victims of the Reign of Terror.*

These were duly followed by snuffboxes glorifying the victories of Napoleon. One, a cheap affair, was of papier mâché moulded into the shape of the famous hat of the Little Corporal. The box here illustrated, depicting a scene from the ballet of *Flore et Zéphir*, dating about 1816, is evidently a reproduction of a political cartoon, but whether directed against perfidious Albion, or ridiculing figures prominent in French political life, it is impossible to say. In both countries thousands of boxes were decorated with pictures in *genre*, scenes from domestic life, scenes illustrating street occupations, like that of Le Gagne Petit (the Scissors Grinder).

There were also boxes carrying copies of illustrations of popular books:—subjects like the Doctor Syntax designs by Clews, which had been used for decorating a run of Staffordshire pottery. Just as in our own time, the popular taste was closely studied, and the snuffboxes of medium and low price reflect in their decorations the humors and prejudices and vulgarities of the French and English lower classes, the classes which in France had carried the Revolution to a victorious issue, in England had helped largely to bring about the downfall of Napoleon, and were obtaining a wider freedom, working slowly down from precedent to precedent.

About the time of Napoleon's exile, the new art of lithography began to be employed with success in the decoration of pottery, snuffboxes, trays and other small, low-priced objects. The examples here pictured of snuffboxes carried by the average man and woman are all, evidently, decorated by means of transferred prints from engraved or lithographed originals.

*William Hone, author of the *Everyday Book*, and a political firebrand, used to carry snuffboxes "usually of papier mâché, plain black, for, if I had any figure on the lid, it was suspected to be some hidden device." When the friends of Napoleon, after his banishment to Elba, were plotting his return, they used to fill their boxes with snuff scented with violets, the Emperor's favorite flower. If in doubt of an individual's political opinion, they would offer him a pinch of snuff, at the same time asking significantly, "Do you like this perfume?"

The intrinsic value of these commoner snuffboxes is small. They have no particular artistic excellence. The decorations on them were machine made, precisely as the decorations on our cheap china are machine made. None of them exhibits individual workmanship of a high order; none bears a distinguished hall mark. Apparently the only maker whose name

has come down to us as peculiarly identified with the craft is James Sandy, the Perthshire cripple, whose wooden Laurence Kirk boxes, carved by his own hand, enjoyed such a vogue at the beginning of the last century that they were often purchased for gifts to exalted personages.

The antiquarian's interest in these pictured boxes is measured by their comparative rarity and the historical associations of their decorations. Like the lately discovered fossil eggs of the dinosaur, they are tangible evidence of a phase of the earth's history that has passed away forever. The dinosaur no doubt looked upon her eggs as the dandy did upon his snuffbox—something perfectly suited to the divine plan and therefore likely to endure forever. Dinosaurs were forever to be hatched to roam the earth, the snuffbox was to be forever man's chief social ornament, the only possible accompaniment to a flowery compliment or a remark pungent with wit.* The dinosaur's eggs and the snuffbox have both gone their way, and now repose upon museum shelves to amuse a generation that has swung far away from the fine manners of the eighteenth century, and the simple life of the antediluvian ancestor of the turtle dove.

*Gibbon, the historian, when he was about to say a good thing, announced it by a complacent tapping on the lid of his snuffbox. This tapping of a pink forefinger on the cover of a gold snuffbox was part of the etiquette inseparable from taking snuff among the high born. "It was a time of talkers, of coffee houses, of snuff and of scandal," writes a chronicler of Queen Anne's time, "when ladies sighed and almost swooned with joy at the smirk of a bew powdered beau, the toss of his wig, the tip of his snuffbox."



Fig. 6 — PAPIER MÂCHÉ SNUFFBOX
An example of the use of book illustrations applied to the decoration of snuffboxes.



Fig. 5 — SNUFFBOXES
(a) Probably German, lithographed in full color; early nineteenth century.
(b) Here is a finer type of box, whose cover shows a fairly well painted eighteenth century miniature under glass, with metal mounts.
(c) The bridge and building at Geneva retained the names here given until recent times. This is probably a souvenir box such as our grandfathers bought during a grand tour in the '40's. Only a and c are of papier mâché.



BILLHEAD OF EBENEZER CLOUGH (Dated June 23, 1800)

This interesting decoration, from the top of Clough's billhead, was engraved on copper by S. Hill. It depicts the old method of hand blocking. Clough was the maker of the Washington memorial paper. By courtesy of the Bostonian Society.

The Washington Memorial Paper*

"An Elegant Device in Paper-Hangings"

By NANCY McCLELLAND

LATE in the summer of 1922 came a letter from a friend to tell of a wonderful paper she had seen in Bennington, Vermont, in the home of Mrs. Leonard Outhwaite, who owns the old Governor Tichenor mansion. It was the first time I had heard of the *Washington Memorial Paper*.

My letter said: "The original mourning paper, put on at the time Washington died, is still preserved in several panels in the hall—the United States Government at that time gave each of the Governors of the existing states enough of this beautiful memorial paper for one room, and this hall in Bennington is said to be the only one now in existence containing the historical and interesting design."

This was quite enough to start me off at a gallop on my wall paper hobbyhorse on the search for more definite information. Having learned through experience how a popular legend about wall paper comes into existence and is repeated in good faith by successive generations, I am inclined to ask for more proof than hearsay. Here, however, was something with a basis of fact. The paper undoubtedly was made in honor of our first President and it actually existed in a Governor's house.

*These notes on an early American wall paper are, perhaps, in the nature of an advance excerpt from Miss McClelland's book, *Historic Wall Papers*, which is to appear from the Lippincott press during the coming fall. A careful and accurate history of wall paper, based not only on first-hand contact with the early records of the subject, but on close familiarity with the materials, designs and technique of the first papers which were produced both in Europe and America, has long been needed. Miss McClelland is unusually well equipped both by preliminary training and by subsequent experience to meet the need in a scholarly and effective manner. Her book, which will discuss the wall papers of France, England and America from their inception to the introduction of machinery, will combine much biographical material with historical and artistic data. ANTIQUES is glad, thus in advance of its publication, to herald the coming of what promises to be so important a treatise.

A dozen questions suggested themselves at once. Who printed the paper? Was it made in this country or abroad? Was it really presented to each Governor? What records of it were kept? Was it to be found elsewhere than in the Tichenor residence?

An inquiry sent to Mrs. Outhwaite brought a charming reply, with a remarkably clear and exact description of the paper. Letters to the Historical Societies of the various states that were members of the Union at the time of Washington's death were not so successful. They revealed no records, no information. Letters to the Library of Congress to ask whether the paper was an official government gift disclosed exactly—nothing!

At last, after two years' persistent search, some few facts have come to light, and some of the questions can be answered. We know now who printed the Washington Memorial Paper, and where and when it was produced. Also, fragments of it have been discovered in six different localities in New England.

The first erroneous impression to be corrected about this paper is the idea that it is gloomy and funereal in effect. On the contrary, it is lovely in colour, dignified and classic in design, and architectural in treatment. The background is a beautiful shade of light French blue on which the design is printed in gray and black. A monument in the shape of a large urn is the central motif, surmounted by an eagle with his head under his wing. Justice and Liberty stand leaning on the monument, Justice, blindfolded; the other figure with her hand to her face as though mourning and weeping. In the front of the monument, at the feet of the two figures, are crossed flags. The whole group is enclosed by a railing and is framed between tall Doric columns wound with laurel

leaves. On the pedestal supporting the urn appears the inscription: "Sacred to Washington."

In its simplicity and directness the Washington paper is quite different from other commemorative papers of the same epoch that were printed abroad—the famous Captain Cook paper, for example, the Battle of Austerlitz, or, a little later, the "Retour des Cendres," to mark the transportation of Napoleon's ashes to their final resting place in France. It resembles rather the typical "mourning pictures" of this country that were embroidered or painted. It is characteristically American.

Assuming that the paper must have been issued sometime during the year that followed the death of Washington, a thorough search was made in the files of old newspapers for 1800. This interesting announcement was finally discovered in the *Independent Chronicle and Daily Advertiser*, Boston, September 22-25, 1800.

WASHINGTON'S MONUMENT. Ebenezer Clough, paperstainer . . . has for sale at his paper-staining manufactory near Charles River Bridge, an elegant device in Paper-Hangings suitable . . . for halls, stairways, etc. . . . inscription on the monument, "Sacred to Washington," . . .

N. B. As the above attempt to perpetuate the memory of the Best of Men is the production of an American, both in draft and workmanship, it is hoped that all real Americans will so encourage the manufacture . . . that manufactories . . . may flourish and importations stop.

Ebenezer Clough had opened the *Boston Paper-Staining Manufactory* in 1795. The design for his billhead was engraved by Samuel Hill, a Boston copper-plate engraver, and shows a workroom with a spread eagle overhead, carrying the word, *Protection*, in his beak. One of the original billheads is in the possession of the Bostonian Society, Old State House. From

it we may obtain not only a clear idea of Ebenezer Clough's attitude on the tariff, but also a definite record of the process by which wall paper was made at that time, for the workroom scene illustrates the mixing of colours, the sizing of paper, and the printing from hand-blocks.

The printing of the Washington Memorial Paper links the name of this Boston paper-stainer with one of the great events in American history. In much the same way, the name of another paper-stainer, Plunkett Fleeson, of Philadelphia, has an association with Washington because

of the public letter written by him on the occasion of the General's retirement from command of the army.

There is nothing, however, to prove that the gift of a room of the Washington Memorial Paper was made to each of the Governors. If such is the case, it is likely that Ebenezer himself had the inspiration and put it into effect. Official presentation would have required official

acknowledgment, but investigation of state and government records fails to discover any documents relating to the occasion.

At the time of Washington's death on December 14, 1799, sixteen states had joined the Union. The Governors in office when the Memorial Paper was printed were:

<i>Pennsylvania</i>	
Thomas McKean.....	1799-1808
<i>Rhode Island</i>	
Arthur Fenner.....	1790-1805
<i>South Carolina</i>	
Edward Rutledge.....	1798-1800
<i>Tennessee</i>	
John Sevier.....	1796-1801
<i>Vermont</i>	
Isaac Tichenor.....	1792-1803
<i>Virginia</i>	
James Monroe.....	1799-1802
<i>Massachusetts</i>	
Caleb Strong.....	1800
<i>New Hampshire</i>	
John T. Gilman.....	1794-1805
<i>New Jersey</i>	
Richard Howell.....	1799-1801
<i>New York</i>	
John Jay.....	1795-1801
<i>North Carolina</i>	
Benjamin Williams.....	1799-1801
<i>Connecticut</i>	
Jonathan Trumbull....	1798-1809
<i>Delaware</i>	
Richard Basset.....	1799-1801
<i>Georgia</i>	
James Jackson.....	1798-1801
<i>Kentucky</i>	
James Garrard.....	1796-1804
<i>Maryland</i>	
Benjamin Ogle.....	1798-1801

Little now remains of the Washington Memorial Paper. The panels in the hallway of the Tichenor House in Old

Bennington are by far the most important of those still in existence. The entrance of "Sycamore Hall," the home of the Misses Parsons, in Enfield, Connecticut, is papered with the same "elegant device." A fragment is preserved in the King-Hooper house in Marblehead, Massachusetts; a fragment is owned by Mrs. W. P. Ballard of the same town; and other fragments, discovered in a house in Sandisfield, are in the possession of Mrs. Edith Parsons Morgan, of New York City. Not a scrap, unfortunately, exists in any of our museums.



"SACRED TO WASHINGTON"

A panel from the Washington memorial paper produced by Ebenezer Clough in Boston and advertised by him in the fall of the year 1800.

Milton and Minerva

By MARGARET O. GOLDSMITH

IN the early days of the Revolution, when New Jersey was in the path of the British marching to New York and was frequently exposed to marauding expeditions, a New Brunswick merchant sought to keep his little stock of English china safe by burying it under the stables of Abraham Staats, the tax collector, who lived in Bound Brook. When the war was over and business returned to normal, the merchant found his china unharmed even to the tiniest petal on the flowers of the little figures. Two of the unmatched figures he left, in gratitude, to the Staats family, in whose house they have ever since resided. The two thus united by the fortunes of war are Milton and Minerva. Both are unmarked; but Milton, being of soft paste, is unmistakably Chelsea, while Minerva, of hard porcelain, is, probably, from Bristol. They are both quite valuable but Minerva, because of her elaborate flower bocage and richer enamelling is the more desirable of the two.

The finest portrait statues of Chelsea belong to the period from 1759 to 1769, when Nicholas Sprimont was in charge of the pottery. After Chelsea's amalgamation with the Derby

pottery in 1770, the remarkable figure groups were still produced; but a new spirit crept into them. The sprightly charm, the vivacity of coloring, the gay flourishes and lavish gilding of the rococo style gave way before the classic revival that prevailed in architecture, in the furniture designed by the brothers Adam, as well as in pottery.

This Milton was made before scroll bases and gilt were abandoned, probably about 1770. The pillar, or altar, against which he leans, shows nymphs in bas-relief, one amusingly attired in Madame Du Barry costume, quite unlike the formal drapery to be found in classic Wedgwood ware, or in the later Derby figures. The coloring shows Derby influence; the cloak is a soft pink instead of the rich claret color characteristic of much of Sprimont's work after his discovery of the color in 1760. In pose the figure is like other Miltons of the period. The Trapnell Collection of Bristol and Plymouth porcelain in London, includes a

Milton in a figured waistcoat leaning against a Roman pillar but lacking this poet's pretensions to heavenly bliss.*

Connoisseurs find no words to describe the limpid quality, the milky glaze, of Chelsea soft porcelain, and lay its charm to the fact that the enamels sink in and are fused into the glaze, so that there is no difference in texture perceptible between the colored parts and the plain. But they enthuse quite as fervently over the biscuit plaques of Bristol and the beautifully modelled hard paste figures that were manufactured there under Champion's direction from 1770 till 1781. Of these, Minerva is an example. It is interesting

to discover that Champion's first incentive to make hard china he attributes to a box of "porcelain earth" sent from his brother-in-law in Charleston, North Carolina, in 1765.

Two features would place this Minerva between the dates 1770 and 1775. They are the rococo scroll base and the leafy and flowery hedge from which the goddess beckons. It takes no great imagination to picture the age of elegance and romance, prettiness and sophistication that produced her. In her gay sprigged petticoat, her pink



ENGLISH PORCELAIN STATUETTES (eighteenth century)

Minerva, probably of Bristol manufacture. John Milton, unmistakably a Chelsea product.

cloak lined with blue-green, she is like a piece of Sèvres china, like a figure from Watteau's pastoral scenes or Boucher's paintings.† Such was the English potter's conception of female wisdom and power to please, created to grace the lavish and charmingly equipped drawing rooms of nobility. How rude the fate that condemned such a Minerva to the soil of a rebel country and to life in a plain Dutch farmhouse, with only a puritanical Milton for company!‡

*A figure analogous to this Chelsea Milton occurs in the Schreiber Collection of the Victoria and Albert Museum. It is a statuette of Lord Chatham. See catalogue of the collection, Plate 27.

†The English potters had ample opportunity to model after the Sèvres figures, for George IV, when Prince of Wales, frequently sent to France for specimens.

‡Two Minerva figures, each rather finer than the one here illustrated, occur in the Schreiber Collection. One is attributed to Bow, the other to Chelsea. See the catalogue, Plate 1 and Plate 19. The figure under discussion really appears to owe much to the inspiration of the Bow example.



Fig. 1—EARLY PERIOD STENCIL DESIGN (1817-1820)

From a cradle settee rocker. A very fine design in which the bowl shows close similarity to those of Sheraton models. From a piece formerly owned by the late Helen Bowen.

Painted Furniture in America

II. *The Period of Stencilling*

1817-1835

By ESTHER S. FRASER

IT is, alas, no secret that by 1820 our country was entering upon a factory era. The invention of the cotton gin, the spinning jenny, and the application of power to mechanical weaving looms and the like were causing industrial communities to spring up here and

there along power giving rivers. Labor saving and low production costs came to be the watchword in all factories. So, likewise, in the chair and furniture establishments,—if a leg could not be turned on a lathe, another type must be substituted; if ball and spindle slats took a long time



Fig. 2—STENCIL (1820-1825)

The coarsened form of the bowl and the larger and more summary character of the leaves are indicative of the later time.



Fig. 3 — TYPICAL MID-PERIOD STENCIL (c. 1825)

Tendrils are used freely to fill gaps in the design. The bowl displays increasingly coarsened detail and the leaves show large, easily applied veins in place of delicate indications by means of shading.

to fashion, they must be dispensed with; if decoration could not be speedily executed, it must be abandoned. Wide slats came to take the place of those composed of balls and spindles; turned cresting rails and turned seat fronts—the latter applied to seats with straight instead of curved sides—became the fashion, while gold-leaf work gave way to bronze-powder stencilling. Ground colors became standardized, consisting almost entirely of two grained finishes,—black, with a slightly visible red undercoat, and dark brown, showing a lighter brown beneath.

Just who discovered that stencils could be used for the speedy decoration of furniture we do not know. Stencil work was not unknown to our early craftsmen, for it is an established fact that wall papers were produced by that means from 1760 to 1785. Toward the latter date block printing came into use for wall papers, and decorative stencilling dropped out of sight for several decades. It is curious that stencilling reappears again about 1820 for two different uses, multiple reproduction of silhouettes and

decoration of furniture. This coincidence makes us wonder whether the cut silhouette may not have supplied the inspiration for cut stencil designs for furniture. Previous to 1820 silhouettes were painted, or cut, like black miniatures in profile; but, by 1820, they were being cut out of white paper and mounted over black silk.

Whatever the inspiration of stencilled decorations may have been, the cause of its popularity undoubtedly lay in its great saving in labor costs. While it took a certain amount of time to design and cut a stencil, the decoration could be applied over and over again indefinitely by a careful, though not necessarily skilled, hand. Thus, one well-paid artist was all a factory needed, and the former corps of highly skilled decorators, necessary to execute gold-leaf work, could be dispensed with. Women were generally employed for applying the stencil designs, their sensitive fingers and patience with detail rendering them particularly suited to this painstaking work.

Stencil decorations vary greatly, from delicate sprays



Fig. 4—HIT-OR-MISS STENCIL (1825-1830)

Made up by combining a number of stock patterns. Observe the multiplicity of rather formless tendrils.



Fig. 5 — LATE TYPE OF STENCIL (1830-1845)

A cut-in-one stencil with wide bridges, and with shading effects reduced to a minimum.

of leaves and flowers, to hit-or-miss designs that are meaningless or degenerate. Personally, I believe the designs follow the styles in furniture, the earliest being as near as possible to Sheraton fancy designs, while the clumsy decorations of graceless leaves and shapeless bowls belong in our late Empire period. Take the design from a cradle rocker, for instance (Fig. 1). The bowl is delicately shaped, and carries the laurel spray motif so typical of Sheraton fancy designs. The grapes are applied *one by one* to their branching stem; the leaves are nicely shaped and well modelled.* This decoration shows faithfulness to the laws

of design, and, therefore, seems to be but one step removed from the Sheraton fancy type.

The next illustration (Fig. 2) shows the effects of coarsening. All fine detail work has disappeared; the bowl is not so well shaped as in the previous example; the leaves are broader, and the grapevine tendril, rather coarsely drawn, is coming into evidence. The modelling of leaves still remains, so we place this design about 1825.

Contemporaneous with this type comes what I term the hit-or-miss method of composing a decoration; that is, selecting at random a number of large fruit and flower motifs from stock patterns, and, with an added leaf or two, applying them one after another until the space to be decorated is filled. After that, if there are several blank

*Modelling a leaf consists of applying high lights where veins naturally mould the shape of a leaf. It differs from the labor-saving device of applying the veins as fine, precise lines.



Fig. 6 — STENCILLED CHAIR (c. 1820)

Probably earlier than the chairs produced by Lambert Hitchcock. The elaborateness of the decoration and the stenciled central member of the cresting rail are both suggestive of a period before labor cost became a paramount consideration



Figs. 7 and 8 — HITCHCOCK CHAIR AND LABEL

It has been suggested that Hitchcock marked his chairs to prevent confusion between his product and that of another manufacturer. Evidence on the point is lacking. The character of the lettering should be carefully observed. The chair itself displays certain marked Victorian characteristics. Owned by the author.





Fig. 9—STENCILLED BANJO CLOCK (1828-1838)
By Willard and Son. One of a very small number of so-called lacquered pieces produced by this firm. Owned by Erwin M. Stevens.

The graduations of shading characteristic of earlier stencilling disappears, since no such shading is without separate application of stencils (Fig. 5).

Yet, even at a comparatively late date, we find, occasionally, some expert gold-leaf work combined with stencilling. So far as my experience goes, this occurs only in the most expensive type of chairs which display a shaped or cut-out slat suggestive of the Sheraton fancy style. We may imagine that this combination of gold leaf with stencilling was the best that the factory had to offer, the decoration probably being executed by the artist designer in person. In these examples, the gold-leaf bowls or cornucopias, shaded by delicate lines, like etching, seem to show the direct touch of the artist's hand.

spaces that need to be filled to balance the design, a generous use of the grapevine tendril is the universal corrective (Fig. 3). What mighty things upon a tiny thing depend! Consider the tendril; if it appears once or twice, the design may belong in the neighborhood of 1825; if many times, about 1830 (Fig. 4); if it enlarges its size to unnatural proportions the decoration is getting beyond the 1835 class into that degenerative style which just precedes the Victorian era.

Between 1830 and 1835 we notice another tendency creeping into stencil decorations; namely, that of arranging them in such a manner that the whole decoration may be applied in one, two or three parts, instead of in ten or twenty times that number. This late type is easily distinguished by the well-defined separations between each part of the design; that is by the wide "bridges" left in the paper cut-out.

Among examples of stencilled furniture, we are most familiar with the so-called Hitchcock chair, which is, after all, rather a misnomer, as I am convinced that the type was being manufactured before Hitchcock turned his attention to the production of complete chairs in 1826.* The chair shown in ANTIQUES for March, 1922,† and that in Figure 6 of this article are both earlier in the character of their form and decoration than the first Hitchcock chairs bearing the maker's trade mark.

Undoubtedly the contemporary fame of that manufacturer and the great number of



Fig. 11—STENCILLED MIRROR (c. 1825)

The glass painting is restored, but the stencilling is entirely original. Owned by Mrs. Charles Gragg.



Fig. 10—BOSTON ROCKER

One of the earliest types found. The fine form of the crest shows its relation to the Windsor chair. Owned by Miss Lila Page.

chairs which he must have produced,—for he employed a hundred men,—have caused his name to be inseparably associated with this type of chair. Let us not too easily be deceived either when we find that *L. Hitchcock, Hitchcocks-ville, Conn. Warranted*, is stencilled across the back of a chair's seat frame, for it is a known fact that chairs are being manufactured today bearing that supposed brand of authenticity.‡ We must be on our guard and judge by marks of age, such as worn stretchers, original decoration and old graining, rather than by the label (Figs. 7 and 8).

Hitchcock's leg turning was very characteristic; a direct copy of an Adam design. In support of my belief that Hitchcock did not make

*Mrs. Guion Thompson's article, *Hitchcock of Hitchcocks-ville*, in ANTIQUES, for August, 1923 (Vol. IV, p. 74).

†Vol. I, p. 132.

‡I have this information from an eye witness.



Fig. 12 — STENCILLED CLOCK (c. 1830)

Stencilled decoration was applied to almost every article of furniture, even to clocks. The present examples show the stencilling on the woodwork considerably restored. That on the border of the glass appears to be original.

the first so-called Hitchcock chairs, is the fact that the tops of his chair backs exhibit a tendency toward later styles of furniture. If they had a turned top rail, the center section was cylindrical, not broad and flattened to receive a better decoration. Or else the top rail shows a form quite prophetic of the Victorian era (cf. Fig. 7). Besides, Hitchcock's decorations are not of the earliest stencil type, but of

the hit-or-miss or labor-saving style (Figs. 4 and 5).*

I have heard the theory advanced that the decoration on the stiles or uprights of a chair back constitutes a kind of trade mark, each factory having employed a characteristic design. While this theory seems somewhat overdrawn, I believe there is a certain amount of truth in it. Doubtless, chairs having *identically* the same decoration on the stiles were produced in the same factory, but I cannot believe that *every* chair manufactured by one firm received the same design. It seems only reasonable to suppose that several varying designs occurred among the stock patterns possessed by each factory. It is interesting to observe identical designs turning up in different parts of the country; hence it is to be regretted that a greater number of factories did not use their firm name like Hitchcock.†

We find, too, that many articles besides chairs received stencil decorations. While the stencilled chair occurs most frequently, trays, clocks, tables, beds, and even pianos were likewise honored with bronze stencilling. Trays were adorned with elaborate borders; and on some we find scenes, executed with infinite detail, such as children swinging under thousand-leaved trees, and ships in full sail, with all their crew and passengers on deck‡

(see Cover). The elaborateness of the designs sometimes makes us feel that it would have been easier to paint the decoration freehand than to cut such an intricate stencil, but we realize that the manufacturer relied upon quantity production to repay him.

About 1830 a type of mahogany clock became popular which had stencilled black posts on each side and a decorated crest (Fig. 12). Frequently, too, stencilling was used on the borders of the decorated glass panel at the base of the clock. A Simon Willard and Son banjo clock exhibiting a similar use of stencilling on its wooden case is shown in Figure 9. This helps to place a date on the stencil method of decoration, for we know that Willard and Son made banjo clocks between 1828 and 1838.* Sometimes we find little dressing tables with a stencil decoration; though usually such pieces are painted yellow and adorned with a decadent design in black, brown, or green. We hear of a sleigh bed with its original stencil decoration; and, doubtless, if we keep our eyes open, we shall find blanket chests and other articles ornamented with bronze stencilling.

In my pursuit of old designs on furniture, I have run across two unusual articles—a stencilled table and a stencilled piano. The table, when found, was a very dilapidated looking wreck, with four wobbly legs, a badly damaged pine top, and just the faintest traces of a decoration running around the edge of one drop leaf. As an economic asset it was not worth buying, but being sentimental on the subject of collecting old decorations, I

*The clock illustrated belongs in the class of what the firm called their "lacquered clocks," of which it is said that not more than eight were produced.



Fig. 13 — STENCILLED TABLE (c. 1825)

A simple sewing table, unusual for its running border design in dull gold stencilling. Owned by the author.

*See also the upper illustration on p. 155 in ANTIQUES for April, 1922 (Vol. I, p. 155).

†The firm name of "P. Huber, Philadelphia" is the only other I have run across. Unfortunately Philadelphia directories previous to the year 1840 are not within my reach, so that I cannot tell when this firm was in business. P. Huber is not listed in 1840 or after.

‡The tray illustrated on the cover is owned by Mrs. F. C. Bush.

negotiated the purchase. A generous application of glue and clamps, combined with a complete refinishing, made the table look fairly respectable, and I am enriched by the acquisition of the only running border design that I have seen in stencilling (*Fig. 13*).

The stencilled piano was a work of art, fashioned of beautifully carved mahogany, and decorated in gold leaf and bronze stencilling (*Fig. 14*). A fine example in the Metropolitan Museum bears the maker's label *John Tallman, New York*; and a diligent search of old New York directories reveals the fact that up to 1825 John Tallman was listed as a cabinetmaker at 77 Chapel Street. In 1825 he is listed as a pianoforte maker and his establishment is still listed in the 1839 edition. In 1840 all I can find is the firm of *Tallman and Randel, Agent, 7 Barclay St.* Perhaps this means that in 1840 Tallman gave up manufacturing and went into partnership as agent for some other concern.

Perhaps it means that he continued manufacturing under the co-partnership name, and that his agency or showroom was at 7 Barclay St. At any rate, the directories indicate that a piano bearing the name *John Tallman* must have been made before 1840. Until proof to the contrary comes to light, I shall hazard the guess that this piano was made about 1830. It exhibits the very best of our Empire period in the strong virile carving of its supports, the characteristic lyre, and the most perfect stencilling I have ever run across. Students of this decorative method would do well to study the beautifully modelled leaves, rounded plums, and composite flowers with which this piano is decorated. Directly over the keyboard, the decoration is not stencilling but gold leaf, and the bowls holding the stencilled fruit are also made of gold leaf. This piano is indicative of the best, from the standpoint of applied decoration, which this period of our furniture has to offer.



Fig. 14 — STENCILLED PIANO (c. 1830)

An example of how the art of fine stencilling, often with the aid of gold leaf applications, survived on fine furniture after it had degenerated in its application to more commercial articles. The groups of fruits, leafage and flowers are stencilled. The design directly over the keyboard, as well as the bowls containing fruit, are in gold leaf shaded with etched or painted lines. This gold leaf was probably applied over a sizing which had been worked through a stencil pattern. By permission of the Metropolitan Museum of Art, New York City.

Right
A SAMPLER ANAGRAM
(1836)

The simple statement "Send Your Accounts" is here made into an intricate anagram, which may be read an infinite number of times. Begin with the central "S" in the exact middle of the sampler, and you will find that you can read the legend both up and down, and to the right and the left. The line which runs to the left, however, has to be read backward. At the bottom the date when the intricate stitchery was made, 1836, may be read.

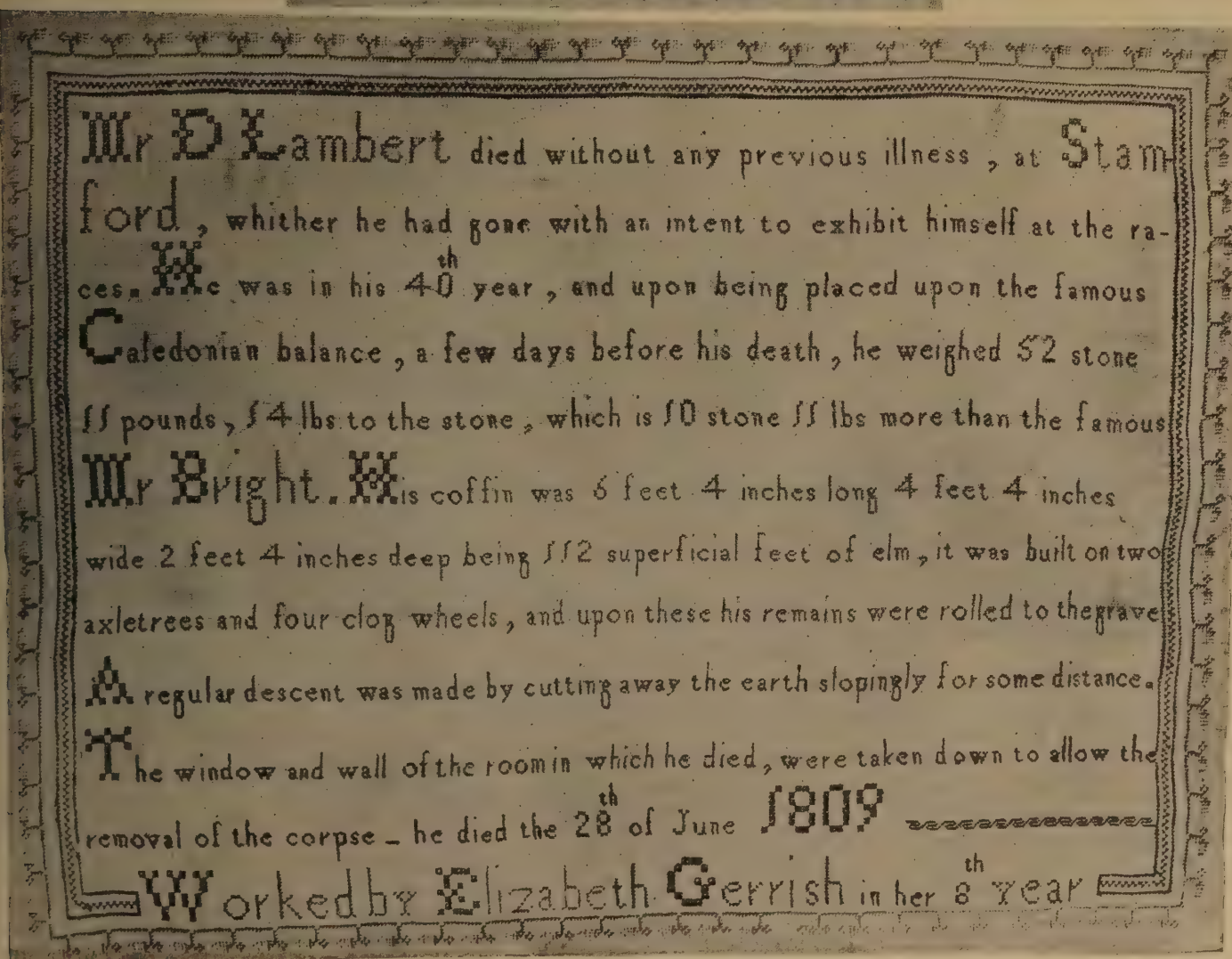
Both of the samplers pictured herewith are from the collection of Mrs. Lathrop



Below
A SAMPLER MEMORIAL
of 1809

This curious memorial to "Mr. D. Lambert," who was the famous "Fat Man" of England, certainly seems an odd subject for a little girl to have embroidered, but we read at the bottom that it was finished by "Elizabeth Gerrish, in her 8th year" so we cannot doubt it. As for the gentleman memorialized, allowing fourteen pounds to the stone, he must have tipped—or overturned—the scales at 739 pounds—truly a prodigious fellow!

Colgate Harper, and are reproduced by courtesy of Elizabeth H. Russell.



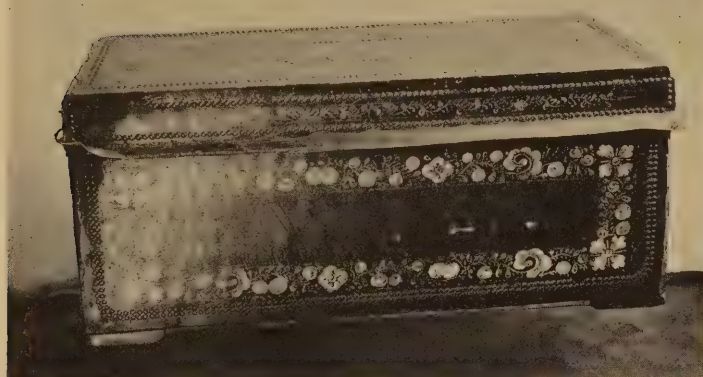
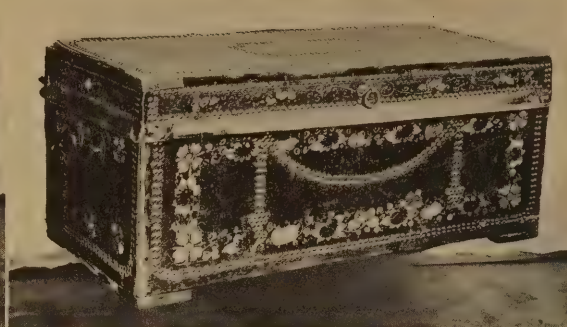


Fig. 1 — CHINESE CHEST (upper left)

Covered with yellow pigskin. Brass studded and decorated in polychrome. Made of soft camphor wood, unlined.

Fig. 2 — CHINESE CHEST (lower left)

Covered in black leather, studded with brass nails and decorated with polychrome.

Fig. 3 — CHINESE CHEST (upper right)

Vermilion-red with characteristic illuminations. All of these chests possess much decorative quality.

Fig. 4 — CHINESE CHEST (lower right)

Covered in red leather, and decorated with colored ornament and brass nails.

From a California Collection

Illustrations by courtesy of Frank McCoy

THE resident of California has not quite the same background for his collecting as that which is offered to his brothers who dwell in the sacred atmosphere of the thirteen original Colonies, or at least within range of its rarefied breath. Quite as likely as not, the Californian may claim direct lineage from the *Mayflower* adventurers. But, in the course of family migrations westward, most of his ancestral possessions will have been left along the way. If he cherishes some few relics of his forebears, they are quite likely to represent comparatively late acquisitions which were shipped from the east around the Horn, when the tumultuous days of the gold rush had given way to orderly modes of living in mansard-roofed mansions; which—east and west alike—stood for elegant affluence during the mid-century and for two decades thereafter.

There are New England antiques in California today—plenty of them. And there are antiques from the Orient, from England, France, Italy and Spain. But they are not indigenous: they have been imported to meet the catholic taste of the cultivated present. Yet, for him of investigative patience, keen eye and acquisitive disposition, there are many early relics in California well worth the seeking: flotsam and jetsam of the human tide that rolled in upon the Pacific Coast almost from the days of the old Spanish

explorers; and from the later period when the missions were established, and when Spanish families settled upon wide domains. Still later there were considerable Russian colonies in California, during the years when Alaska was yet a Muscovite province. And, when the day of gold mining dawned, it brought a rush of population from all nations of the world; some as prospectors, some as laborers attracted from Mexico and South America by the lure of high wages. As for the Indian, he was there before any of the others.

It has been the fortune of Frank McCoy, of Santa Maria, California, to bring together a collection of examples which, while neither large nor extraordinarily impressive, is at least indicative of the possibilities which lie in exploring the early California field.

Much of what he has gathered is of Indian origin, stone and clay implements and the like, which are apart from immediate consideration. In addition are several items of more picturesque—if less scientific—interest. Notable among these are a number of examples of what is widely—but erroneously—known as the Spanish chest. These chests, constructed of wood, covered with leather and then gaily decorated with brass nails and with brightly-colored floral bands, were doubtless used by early Spanish



Fig. 5—COPPER UTENSILS

Pot and kettle. Evidently of European origin. Perhaps mementos of some Russian colony of early California days.

settlers. Yet their design is essentially Chinese. That all of them were made in China or by Chinese workmen in the Pacific islands is attested by an old-time resident of California, Katherine M. Bell. In a letter addressed to Mr. McCoy she says:

Your chests and all others of their kind were imported from *China*—coming direct to California through the Sandwich Islands (Hawaii). The trading post there was Oahee. American ships were the chief traders.

We called the chests "Baules"—and (singular) "Baul"—meaning trunk. They came in *nests*, from quite a large size to diminutive affairs. Most of them were decorated, as are yours—but others were simply brass tacked. The chief colors were red and green. We had them of all colors and sizes.

My impression is they were imported not earlier than the eighteen thirties—perhaps later.

We had two other kinds of chests,—a large one of heavy camphor wood,

plain finished (no tacks), used for household linen and woolen garments—the other an almost square, low box covered with dark red leather, but no tacks or ornamentation, for laces, fans, sunshades, etc. It was called a "Petaca." I have an idea that such pieces were something of a luxury in those days. I have not seen one for ages.

The heavy camphor chests were expensive. We had two—first and second size. I know that the camphor chests owned by one of my friends and by my family antedated the decorated chests.

Four of Mr. McCoy's "Baules" are here illustrated (Figs. 1-4).

Certainly European, and quite possibly remains of the old Russian settlements in California, are a copper kettle and a copper pot, both vigorously hand wrought, and both notable for their lidded snouts (Fig. 5). Another time-worn copper kettle is quite obviously French.

Three other copper vessels (Fig. 6) are souvenirs of some of the laboring folk who came to California in 1849 to work in the gold mines. They are Peruvian, and, it would seem, of very considerable antiquity. If they were once prized family heirlooms, that fact would account for their being carried a long distance in the migration of a family, even of very humble half-breed laborers.

A somewhat heterogeneous exhibit perhaps this is. Yet to the collector who seeks for things evidential of the ways of life in the far west before the orderly days of the present no consistency of procedure is permitted. He must be satisfied with fragments; he must be content with diversity. Indeed in this very diversity lies fascination: for it is the appropriate outcome of adventurously shifting times. It marks an era of conquest and upheaval, of high tides of hope and greed that, during long years, swept motley multitudes from all the world into a common harbor. In the recession, strange but interesting wreckage has been left behind.



Fig. 6—SOUTH AMERICAN COPPER WARE

Brought to California in the gold days by Peruvian laborers; but probably of considerable antiquity. Crude, yet vigorously fashioned, and exhibiting an excellent sense of proportion.

Antiques Abroad

Advice to the Minor Collector

By ARTHUR HAYDEN

LONDON: It has been one of the most adventurous years for curio hunters. Possibly a greater number of visitors from overseas to the great Empire Exhibition at Wembley, together with more than the usual quantum of strangers from the Continent of Europe, has had most to do with the situation. Of London, that hard bullet-headed Prussian general Von Moltke said to his host, years before the war when he was being entertained there, "Gott! Vat a grandt city to loot!"

But there are other more peaceful armies than the old brigand had in mind who have come and have looted London. The treasures pour in from old families and from the provinces, but the supply is not inexhaustible, although it seems so. The fashionable auction rooms carry on as they will carry on for another century, because collectors keep dispersing their collections, and new finds in old houses are frequently coming forward, and old collections, never before tapped, are beginning to weed out much of their hitherto unknown wealth.

The triumph of the small collector. The minor collector must be unusually alert if he wishes to procure a bargain. There are hundreds of people competing with him for treasure-trove at five dollars or at ten dollars. If he risks a thousand dollars or ten thousand dollars then he is in a world apart. He has an expert adviser much in the same manner as a man hires a veterinary surgeon to assist him to buy a horse. But the small collector goes on his own intuition and stands on his own knowledge. In consequence all the smaller shops in London and its environs have practically been stripped of everything of artistic value. The collecting public is awake. And the lesser dealers in London are beginning to find it difficult to cope with the immense demand. Hence there promises to be a rise in the price of old English antiques. But up to now, as far as my experience goes, the honors have been with American and other visitors, who have gone off with really fine things. Dealers have bemoaned their sad lot to

me after having parted with china and furniture and engravings, to find that had they held on a little longer they would have doubled and trebled in value. The early comers have had a rich harvest this year, and thousands of irreplaceable antiques have crossed the Atlantic. Some of them are small, all of them are interesting, and many of them are unique and of great value.

Second thoughts are not the best. I give an instance refuting the old adage that "second thoughts are best" which indicates, though it does not prove, that second thoughts are not always best in collecting. It is the unexpected that always happens in the search for antiques. The brain must always be alert; indeed one is right to be suspicious. But suspicion often ends in one's undoing. Recently in a fourth or fifth or sixth rate shop,—it is too much to designate it as a shop; it was a shed with a collection of tattered rags of garments, of sham brass from Holland and one or two spurious Waterford glass bottles,—I espied two lovely Nantgarw dishes, unmarked. The price asked was too absurd. But not prepared to risk a sovereign for some shady new trick in fabrication, I hesitated. I noted carefully certain very minute details for purposes of comparison with two genuine pieces I knew of. Upon later examination of these specimens I found it impossible to believe that

the two in the rubbish shop were forgeries. I hurried back. The owner of the shed, without taking his pipe out of his mouth, leered at me and said patronizingly, "Oh! them plates! Mr. So-and-So's man" (naming an eminent dealer) "took 'em off an hour ago!"

I had made the blunder of trying to be too clever and exact; had mixed up my conclusions as to the wretched man and his fabrications with the dishes of which he happened to be the temporary custodian. It was a fallacy in reasoning.

The Admiral of New England. I give herewith the "Portraiture of Captain John Smith, Admirall of New Eng-



THE ADMIRAL OF NEW ENGLAND
Captain John Smith, the husband of Pocahontas

land" at the age of thirty-seven in the year 1616. The four little pictures at the corners, from the terrestrial globe set on its brass stand with early Jacobean turned pilasters, such as Lord Bacon may have used, to the soldier caracoling on a horse, and firing a pistol, indicate the scenes in the lives of the pioneers of America. It will

be remembered that in a former number of *ANTIQUES** I showed a portrait of the Indian princess Pocahontas in 1616 then aged twenty-one, the daughter "to the Mighty Prince Powhatan Emperour Attanoughkoumouck."

*See *ANTIQUES* for March, 1923 (Vol. III, p. 132).

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department

AMERICAN GRAPHIC ART. By F. Weitenkampf, New York: The Macmillan Company. 328 pages, 52 illustrations. Price, \$4.00.

WHETHER one be interested in engravings by Paul Revere, caricatures of the war of 1812, the Currier and Ives prints of scenes and happenings prior to and directly after the Civil War, the etchings of Whistler or the lithographs of Arthur B. Davies, the print lover and the antiquarian will find both concise and ready information of all these scattered facts in Dr. Frank Weitenkampf's new edition of *American Graphic Art*. The author has been Curator of Prints at the New York Public Library for many years and is not only one of the most competent and best-known critics in the country, but, what is so seldom true of the profound scholar, his articles and books are readable by the man in the street who doesn't, but wants to, "know about prints."

We have an artistic tradition in this country, dating back to our Colonial times, of which we may well be proud, and the public is just beginning to wake up to this fact. Americana of all types and varieties are being collected by the ardent amateur, and early American prints form no exception to the rule. One can easily and authoritatively "know about" not only our print heritage but the work of our contemporaries by referring to this admirable new edition of Dr. Weitenkampf's life work. To quote the author's introduction, "The first issue of this book (1912) was a quite detailed record. It included a number of facts and names which might conceivably, sometime, help some very special investigator,—who may, for the matter of that, still find and consult the book in our public libraries. Others would not find these facts of especial use in forming a picture of the development of the arts in this country,—if, indeed, they would not find them a sort of undergrowth to make the woods of information less easy to traverse. They were therefore dropped, without much regret, in the preparation of this edition, which, it is hoped, has gained in compactness and clearness, and which, moreover, brings the story down to the present day."—T. S.

PIQUÉ, a beautiful minor art. By Herbert C. Dent. London: The Connoisseur. 25 pages, 36 illustrative plates. Price, \$7.50.

PIQUÉ may be defined as decorative inlay in gold or silver on ivory, tortoiseshell or mother-of-pearl. There seems no good reason why the term might not be extended to include similar inlay on materials less exquisite and valuable.

As might be expected from an enumeration of the materials used, the art was largely confined to the decoration of small objects such as snuffboxes, fans, bonbonnières, trays, bodkins, needlecases and other dainty articles of frippery.

Investigation would probably prove that the art had its origins in the Orient; but its early development in Europe is credited to seventeenth-century France, which, in due course, found imitators in other continental countries, as well as in England. Mr. Dent confines himself to the discussion of examples produced by French and English artists.

Though brief, his treatise is painstakingly thorough and illuminating, for he traces the development of the style of piqué ornament from the beginning through the changes wrought by the fashions of the eighteenth century and by the Victorian era of the nineteenth. A wealth of illustrations supplement the text.

Articles adorned in piqué belong essentially in the category of things which the collector gifted with shrewd vision may pick up almost anywhere. For they are essentially personal in their associations, and, being thus likely to escape wholesale disposals of household effects, are prone to make their way shopward by obscure and devious routes.

Apparently they have, for the most part, escaped the attention of museum authorities and of collectors in general. The fact but adds to their potential interest. Collectors, therefore, who are seeking for new fields to conquer are advised to peruse Mr. Dent's attractive monograph on *Piqué*. The book is fully illustrated, and is, in format, similar to the other treatises which issued by the same publisher, delight the heart of the collector.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

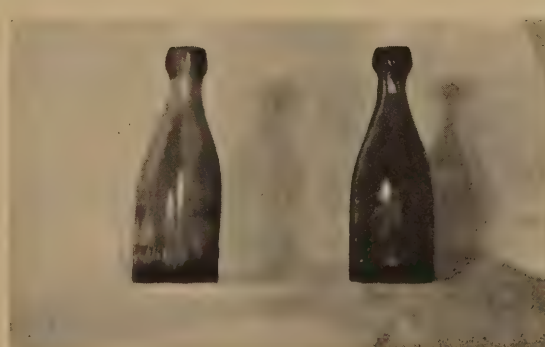
Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

143. M. H. D., *New Jersey*, asks concerning the date of a Bunker Hill plate in green, ten inches across, with Wm. Adams & Company on the back.

A letter from William Adams & Sons, of Tunstall, England, informs the Editor that the Bunker Hill Monument plate was produced by their firm as late as 1900.

144. C. S. B., *Virginia*, writes to ask the maker of two bottles, photograph herewith, of blue glass, 7½ inches high, and 1½ inches



diameter at bottom. Both the bottles have two lines of lettering as follows: FRANCIS DUSCH THIS BOTTLE IS NEVER



AMERICAN SHERATON SIDEBOARD

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SOLD. M. McCORMACK THIS BOTTLE IS NEVER SOLD. These bottles were sent home during the Civil War.

Can anyone tell what the purpose of these bottles was?

145. H. S. B., *Illinois*, and F. K. P., *Iowa*, write for information concerning the Atkins Clock Company, of Bristol, Connecticut.

According to Moore's *Old Clock Book* there were several men by the name of Atkins who lived in Bristol. Among these were Eldridge G. Atkins, 1830; Ireneus Atkins, 1830; Rollins Atkins, 1826; and Atkins and Son, 1870. The Atkins Clock Company was probably a firm made up of some of these men. Can any reader supply more exact details?

146. E. J. M., *Ohio*, wishes the history of Hitchcock chairs, the date of the first known, the material of which they were made, decoration, and why they are called Hitchcock.

Hitchcock chairs are so-called after the man who made a great many of them, Lambert Hitchcock, of Hitchcocks-ville (now Riverton), Connecticut. In 1826 Hitchcock began manufacturing chairs, employing over a hundred hands. He continued in the manufacture until 1829, when Arba Alford joined with him, the business continuing under the name of Hitchcock, Alford & Company. In 1843 Hitchcock severed connections with the firm, and the business passed into the hands of Arba Alford and Josiah Sage who continued to manufacture chairs until about 1853. The chairs were generally made of birch or maple, and were stencilled in gold or bronze. Several other men made chairs which are similar to those made by Hitchcock, notably Camp of Robertville, Connecticut, and Holmes and Roberts of Colebrook, Connecticut. For further information concerning Hitchcock chairs E. J. M. is referred to the article in *ANTIQUES* for August, 1923 (Vol. IV, p. 74).

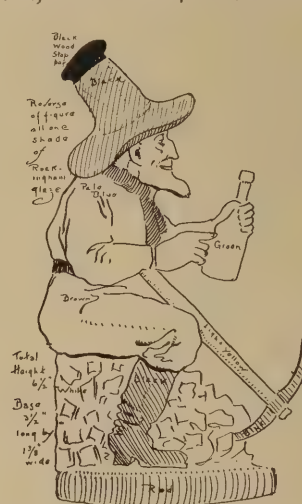
147. E. S. M., *New York*, wrote some time since for information concerning the probable date of a small dressing-table marked "Diehl à Paris, 19 rue Michel le comte."

The Queries Editor has been waiting before printing this question for a French reference book, *Les Ebenistes du XVIII Siècle*, which lists the cabinetmakers in France from 1700 to 1800. Now that it finally has come to hand Diehl is not listed. Can anyone help here?

148. L. D. B., *Vermont*, writes to inquire the date of an old candlestand of iron, six feet tall, with an iron cross-bar holding two brass candle holders.

Nutting in *Furniture of the Pilgrim Century* lists candlestands of this type as belonging to the mid-eighteenth century, or earlier; but many are probably of later date.

149. L. P., *Massachusetts*, sends sketch of china figure, reproduced here-



with, and asks for information on it. The side shown is made up of various colors, blue, green, red, etc., but the reverse side is one shade of glossy Rockingham brown. The figure is six and one-half inches high, base is three inches in depth, but the figure itself is only an inch thick. In other words, it is more or less like the tin or iron figures of the drivers of mechanical toys.

Mr. G. L. Pitcairn, to whom the Editor referred this question, says that "presumably the Rockingham glaze on the reverse side would indicate English manufacture—there are no modern figures that I know of that possess a sufficient number of the characteristics

of your subject to ascribe it to present-day manufacture, it would seem to be well placed as prior to 1890, which would fit in with the presumption that the gentleman portrayed is a Forty-niner." Does any reader know the maker of this?

150. W. C. M., *Michigan*, asks for information concerning a banjo clock with the name "H. Tiff" on the dial; the works are similar to those illustrated in the February, 1922 (Vol. I, p. 71) issue of *ANTIQUES*.

Who can help here?

151. A. L., *New York*, sends sketch of an old lamp, with metal shade, and asks whether it should have glass or metal prisms.

The Editor is inclined to believe that, in as much as the holes in the metal shade are pierced for prisms, glass prisms should be used. If the prisms were originally of metal it seems probable that they would still be on the shade.

152. R. V., *New York*, sends photograph of a desk, with query as to its approximate age.

The Editor should judge that the desk is a good example of the late Empire style, made probably in 1830 or thereabouts.

153. H. L. W., *Virginia*, wishes to know

(a) What is a "grandmother" clock?

(b) Which was the oldest clockmaker, Eli or Samuel Terry?

(a) A "grandmother" clock is a small clock built like the tall clocks known as "grandfather" clocks. "Grandmother" clocks are usually not much more than three feet high.

(b) Eli was the older of the two Terry brothers. He made clocks from 1793 to 1818, while Samuel made them from 1820-1835. Both the Terry brothers worked in Bristol, Connecticut.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

114. G. E. C., Jr. (March, 1924, *ANTIQUES*, Vol. V, p. 141).

Miss S. M. Snow, and Mr. E. L. Burchell, both of Providence, R.I. write to say that the military button with the letters P. M. C. A. and the date 1801 is from the uniform worn by members of the Providence Marine Corps Artillery, which was organized in Providence in October, 1801, and which is still in existence. D. Evans and Co. are button manufacturers at 21 East Street, North Attleboro, Massachusetts.

125. M. E. M. (May, 1924, *ANTIQUES*, Vol. V., p. 252).

R. P. Hommel of Kiangsi, China, writes that the name of Valentine Uhrledig, clockmaker, is listed in a paper which he compiled sometime since as having paid taxes at Reading, Pennsylvania, from 1767 to 1780.

134. F. B. (June, 1924, *ANTIQUES*, Vol. V, p. 321).

Mrs. E. H. Pease, of Proctorsville, Vermont, writes that she has the duplicate of the Punch bottle, which she bought in Vermont.

136. E. R. S. (June, 1924, *ANTIQUES*, Vol. V, p. 321).

George G. Thomas, Baltimore, Maryland, sends a description of his engraving *The Spirit of '76* which proves it to be taken from the painting by T. H. Matteson, and not from the better-known one by Archibald Willard which hangs in the town hall at Marblehead, Massachusetts. It is now evident that, when the engraving by H. S. Sadd was made, it was published in Philadelphia by Wm. Smith, and in New York by John Neal. The Editor is indebted to the various correspondents who have thus solved what seemed a puzzling problem.

137. M. M. M. (June, 1924, *ANTIQUES*, Vol. V, p. 321).

Chas. O. Updyke of Washington, Ohio, writes that at the "Big Bottom Massacre" where sixteen men and two women were killed by the Indians in 1791 only two men escaped, one of whom was named Brokaw, who was an iron worker and cabinetmaker. Mr. Updyke thinks that this may be the unidentified clockmaker.

139. H. L. A. (July, 1924, *ANTIQUES*, Vol. VI, p. 40).

Mr. John Spargo of Bennington, Vermont, writes as follows concerning the pair of cupped hands:

Such little dishes have been made in many lands in a variety of materials. They were known to me in my boyhood as "card trays," though commonly possessed by simple folk who had no use for social cards and used them as pin trays. I knew them in china, in glass, and in plaster as well as in iron and brass. In the foundry where I worked as a boy one of the moulders used to make these of brass for friends. I remember that for a pattern he had one of white opaque glass. Later I saw the same thing in Germany and in Holland in pottery.

You note that but for the English trade-mark this specimen would pass as "Sandwich." It may not be out of place to say that at one time and another I have had several of these trays which were undoubtedly "Sandwich." Not only was the usual English trade-mark absent, but in at least two cases there were circumstances that pointed clearly enough to Sandwich origin. One was sent me from Taunton, Massachusetts, as a

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Please consult my illustrated advertisement in *ANTIQUES* for July, and let me know your requirement.



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Early American Antiques



RARE

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DINING TABLE

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piece of pottery though it was clearly glass. I have seen these trays in the opaque white, in blue, in black and in the familiar rather milky white. I have no doubt, therefore, that this familiar pattern was used at Sandwich.

You will be interested, also, to know that it was copied by various American potteries. In a white glazed ware it was produced here (Bennington); while not made for the general trade probably, it seems to have been used more or less for individual presentation pieces made by workmen for their friends. These pieces bear no marks, so far as I have discovered.

I know positively that the same thing was made in a similar white glazed ware at Elizabeth, New Jersey, in the pottery of Bierbower & Co., in the eighteen seventies. It was made by William Leake, one of the owners of the concern, who had worked at Bennington. As he took the mould from Bennington (as his son clearly remembers) it is probable that he was the one who made the Bennington examples, though this his son is not able to recall. It would appear likely that as these trays were not made commercially, but as individual gifts, the mould would be owned by the potter who made them. I have heard of a number of other American potteries where such trays were made, but those that I have examined show slight variations.

If any of your readers possess examples in any form of "china" or earthenware I should esteem the privilege of examination.

Auction Notes

THE season of important auctions opens appropriately in the new galleries of Samuel T. Freeman and Company in Philadelphia when the important collection of the late Ellen Duane Davis will be placed on sale during the afternoon of September 22 and 23.

The new Freeman galleries at 1808-1810 Chestnut Street, Philadelphia, are housed in a dignified Georgian edifice, built and equipped especially for the firm which is to occupy it. It is a far cry from the old London coffee house where, close to a century and a quarter ago, Tristram B. Freeman, founder of the present company, conducted his early sales. We may lament the passing of the ancient establishment and the growing scarcity of the picturesque items which, no doubt, overflowed upon its sidewalks on salesdays. But since lamentation is of no avail, Messrs. Freeman and the Philadelphia community are to be congratulated upon access to a building at once so distinguished in its outward aspect and so adequate in its internal arrangements. It seems a very fitting monument to a hundred years of honest and intelligent striving.

* * *

While for the time deferring specific announcement of dates, the Clarke Galleries of New York report a well-filled calendar for the fall and winter months, and invite consideration of some few open dates for the spring.

* * *

There has been a good deal of interest among dealers and collectors in Stephen Van Rensselaer's summer abandonment of New York City for the calmer environment of Peterborough, New Hampshire. The purchase, in the latter village, of the old Wilson Tavern, once a posting house, gives Mr. Van Rensselaer opportunity to display his collections to excellent advantage. A somewhat similar move has been undertaken by Katharine Willis, who has taken over an old tavern at Port Chester, N. Y. She seems rather pleased to announce that there is no record that George Washington ever slept in the place.

Another New York dealer who is making a change is Fred J. Peters of Flushing, Long Island. The quaint old English house that is to be his new building will undoubtedly prove attractive, both inside and out, to collectors.

* * *

Another special departure in the antique field is that of Edward Crowninshield, who announces the opening of a shop in Stockbridge, Massachusetts. For years Mr. Crowninshield has been a heavy purchaser of antiques in Europe, largely on behalf of architects and decorators. His present decision to share with the general public the results of his long experience will find appreciative welcome.



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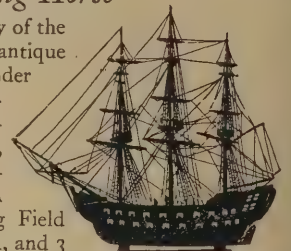
A new shop conveniently located for the motorist and collector with a most interesting and rare assortment of Colonial furniture, glass, prints, etc.

Worth a special trip — surely a stop when motoring near by.

At the Sign of the Galloping Horse

on the Post Road in Devon, gateway of the Town of Milford, Connecticut, a new antique shop has just been opened. It is under the same management as the Woodmont Inn & Antique Shop and contains a fine collection of glass, pewter, furniture, iron, brass and other accessories. Especially interesting now: A Curly Maple Bedroom comprising Field Bed, a Night Table, a Sewing Stand, and 3 Chairs. Sold as a lot or separately. Mahogany Martha Washington Sewing Table, Colored Lamps, Trestle Stands; Hanging Corner Cupboard, Panelled Door, Rattail Hinges, Sapphire Blue Covered Glass Candy Jar, Banister-Back Armchair, Prints in variety.

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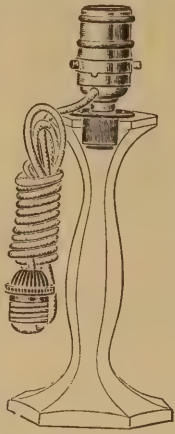
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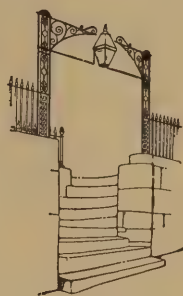
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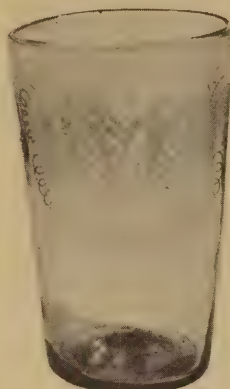
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of early antiques:*

KNIFE, FORK AND SPOON BOX, in pine
AN EARLY TABLE with four prong feet

Visitors and dealers always welcome

IDA J. KETCHEN

112 Centre Avenue

NEW ROCHELLE, N. Y.

Telephone, 3046

THE NEW DEMAND FOR THE OLD CURIOSITY SHOP

ANTIQUES FOR PRACTICAL USE NOW OCCUPY
THE ATTENTION OF THE HOUSEWIFE

Maple Highboys, Lowboys, Pembroke Tables, Duncan Phyfe Tables, Stiegel Glass, Sandwich Glass, Flasks and Bottles, Staffordshire Dogs, Lowestoft China, Chippendale Mirrors, etc.

A VISIT TO OUR SHOP WILL REPAY YOU

HARRY MARK

EARLY AMERICAN ANTIQUES

ANTIQUE FURNITURE EXCHANGE OF BROOKLYN
749-51 FULTON STREET, BROOKLYN, NEW YORK
Telephone, STERLING 3157



LANDING OF LAFAYETTE TUREEN

I have just acquired a few very choice pieces of Historical china: *Landing of Lafayette* plate; a *State's* plate; cup and saucer, *Washington Standing at Tomb*, scroll in hand. *Enoch Wood Cadmus* cup plate; also a good, small, early walnut corner cupboard; some early pieces of early blown glass; a perfect yellow dolphin dish; an amber star and feather plate.

FLORENCE W. UPSON (Jemima Wilkinson)
Antique Shop

44 SENECA STREET

DUNDEE, NEW YORK

In Ancient Portsmouth

C The seacoast towns were the earliest, and, because of world trade, the richest in the American Colonies. Here, from the overflowing family reservoirs of the past, continues a steady, if not abundant, flow of fine heirlooms into the markets of the present. This, in part, accounts for our ability to offer, at *all* times, antiques of unusual interest; at *many* times, antiques of rare distinction.

E. A. WIGGIN

350 STATE STREET, PORTSMOUTH, N. H.



THE WHITE SCHOOLHOUSE

ANTIQUES

LITTLETON, NEW HAMPSHIRE

ON THE LITTLETON BETHLEHEM HIGHWAY

ANTIQUES

4 Highboys, 4 Gate-leg Tables	Tall and Banjo Clocks
Wing Chairs, Windsor Chairs	Also Ship Models
2 sets of Hitchcock Chairs	Glass
3 sets of Stencil Chairs	Hooked Rugs
Swell Front Bureaus	Brass Door Knockers
Tavern and Duck-Foot Tables	Franklin Stove, Andirons, etc.

Come in and see the largest stock of Genuine Antiques in this vicinity

J. L. COLEMAN

ESTABLISHED 1863

157 and 217 Market Street (corner Deer Street)
PORTSMOUTH, N. H.

An Unusual Chance to Secure Well Seasoned Crotch Veneers

SUCCESS or failure in repairing an antique frequently depends on the proper matching of missing veneers. We have just recently been fortunate in securing about 40,000 feet of beautifully figured crotch and plumed mahogany and walnut. This veneer has been cut for more than 30 years and is in varying rich shades. As many of our customers throughout the country, both collectors and dealers, are having difficulty in securing the proper veneers for their repair work and as the amount we purchased is considerably beyond our needs, we take this opportunity of offering a portion of our purchase to our friends and customers. We have also a limited amount of curly maple and figured cherry, walnut and mahogany veneer. We will be glad to ship in any amount at 35 cents per square foot. In ordering give nearest sizes desired.

J. P. ZIMMERMAN & SONS

Established 1877

DEALERS IN ANTIQUES

Cabinet Makers :: Finishers :: Carvers :: Upholsterers

1013 WALNUT STREET

CINCINNATI, OHIO

Recent Arrivals

CURLY MAPLE HIGHBOY, highboy with two sunbursts; three slant-top desks; small maple bureau, fan on lower drawer, old brasses; small cherry bureau, old brasses; mahogany and birch bureau with wooden knobs; Hepplewhite dresser, curly birch with mahogany inlay; cherry swell-front dresser, satinwood inlay; Sheraton dresser in birch, much inlay; Sheraton dresser; high chest of drawers, cherry, old brasses; crotch mahogany sofa, straight back; maple four-post beds; child's high chair; two pine chests; mahogany footstool; two old pine crickets; solid mahogany tip table; three comb-back Windsor rockers; many interesting pieces of pottery, Sandwich glass, shawls, andirons, prints, etc.

WHITE BIRCH ANTIQUE SHOP

Lisbon, New Hampshire

WARREN WESTON CREAMER

Has for sale at his shop next door below the Banking House a Hall Clock made by Aaron Willard of Roxbury, Massachusetts. Also, collections of Early American Furniture, Hooked Rugs, Prints, Glass, etc.

On the Atlantic Highway between Portland and Rockland in WALDOBORO, MAINE

CLARENCE H. ALLEN

SELECTED
ANTIQUES

338 CUMBERLAND AVENUE

Portland, Maine

IN ADDITION to our furnished house and our North Main Street shop, we now have a new block on Main Street to house our constantly increasing stock of early American Furniture. *We invite your inspection.*

COBB & DAVIS

ROCKLAND :: :: MAINE

Little River Antique Shop

ANNIE L. WOODSIDE

Woodward Avenue Fernwood

GLOUCESTER, MASSACHUSETTS

Telephone 127-M



Unusual stock of Glass and China, Lamps, Pewter, Braided and Hooked Rugs, Mirrors, Clocks, Currier and Ives Prints, Tables and Chairs

WOMAN'S EXCHANGE, Inc.

624 S. Warren Street
Syracuse, New York

A N T I Q U E S

A

Treasure House full of just wonderful things
Regardless of cost they are going.
Early glass — china and pewter galore,
And framed silhouettes I am showing.
Sandwich glass — silver and chintzes,
Unusual things all in style.
Remember the address and give us a call,
Enter and rest you awhile.

Hooked rugs we have and a plenty.
On the walls you will find mirrors fine.
Unless you want genuine antiques,
Step on, for you're only wasting your time.
Enter and welcome!

SIDNEY K. POWELL

659 Ferry Boulevard

STRATFORD, CONN.

W.B. Spaulding's Antique Shop

17 Walnut Street, Haverhill, Mass.

(Formerly Georgetown since 1897)

Telephone 53161

FOR September I have, as usual, a lot of good Empire Pieces such as pillar-post and sleigh-front bureaus, card and sewing tables, carved sofas and chairs to match, sideboards, cottage or spool beds, 2 for \$25, or \$125 per dozen. Beds complete. Some extra fine ball or post beds at \$15, or \$150 per dozen beds. 3 slat-back chairs with new rush seats, \$7.50 each, in lots of from 25 to 50 at special prices. I am quoting these prices for the benefit of my customers through the Middle Atlantic, Southern and Western States. Send for photos of whatever you may desire. All goods packed and crated without charge. Goods F.O.B. Haverhill. Largest stock to select from east of Boston.

The OLD TUCKERMAN HOUSE

IS NOW OPEN

Early American Antiques

THE COLLECTION INCLUDES A

Varied Assortment of Furniture in PINE, MAPLE AND MAHOGANY. MIRRORS, CLOCKS, CHINTZES, ETC.

F. C. POOLE

Bond's Hill, GLOUCESTER, MASS.

Telephone Connection

CABINET-MAKER :: CARVER :: FINISHER :: UPHOLSTERER

A New Antique Shop

At 230 Main Street, East Haven, Connecticut, on the Post Road two miles out of New Haven, invites your inspection and patronage.

S. WOLF

Also at 723 STATE STREET, NEW HAVEN

Telephone, LIBERTY 1568-3

DANBURY, Connecticut

On the direct road from the Berkshires to New York.

Buried during the Revolutionary War, when the British burned Danbury in 1778.

23 Pieces of OLD THISTLE GLASS

We have also: 14 Yards of OLD SPANISH LACE
PRINTS :: ENGRAVINGS :: PAINTINGS
MAHOGANY AND BUTTERNUT SIDEBORDS, ETC.

THE OLD HOMESTEAD

MRS. THOMAS H. CONE

128 Deer Hill Avenue : DANBURY, Connecticut

INGLESIDE



A N T I Q U E S

L. E. BLACKMER North Woodbury, Conn.

SAMUEL T. FREEMAN & COMPANY
Auctioneers

1808-10 Chestnut Street :: Philadelphia, Pa.

ANNOUNCE

Their *first* important *Public Auction*
in their NEW GALLERIES



A MOST INTERESTING ASSEMBLAGE
OF

Early American Furniture
Historical China, Rare Glass, Silver and Pewter

from the estate of

Ellen Duane Davis, *deceased*
A descendant of Benjamin Franklin



ALSO

There will be included a number of pieces from a Germantown
Residence, *and some for Other Accounts*

AT PUBLIC AUCTION

Monday and Tuesday, September 22nd & 23rd
AT 2.30 P. M. EACH DAY

Exhibition *from* Thursday, September 18th until
the Day of Sale

Descriptive Catalogues mailed upon request

EARLY FURNITURE OF NATIVE WOODS

THE old craftsmen of the Middle West utilized in building their finest pieces, the wonderful old walnut and cherry, in which this section abounded in the early days. Some of the richest and most beautiful woods were native in Boone and Kenton County, Kentucky. From this locality we have secured this month, a number of fine examples typical of the early builders' work. Chests, desks, bureaus, secretaries, beds, and quite a few tables and smaller pieces.

To those who are interested we will gladly send photographs and descriptions of any certain pieces for which you may be searching.

J. P. ZIMMERMAN & SONS

Established 1877

DEALERS IN ANTIQUES

Cabinet Makers :: Finishers :: Carvers :: Upholsterers

1013 WALNUT STREET

CINCINNATI, OHIO

JAS. & L. DEAN

1 GENESEE STREET, NEW HARTFORD, N. Y.

A FULL LINE OF

Antique House Furnishings

FURNITURE

PEWTER

GLASS

CHINA

Collectors and Dealers Welcome

J. HATFIELD MORTON

American Antiques

NANTUCKET BRANCH CLOSED FOR THIS SEASON

Special Notice

NEW YORK BRANCH OPEN SEPT. 10TH

Exhibition and Sale about 100 pieces Maple and Mahogany
Collected at Nantucket and New England Towns

229 East 37th Street, NEW YORK CITY

*Antiques
Afternoon Tea*

*Open from June 1st to
November 1st*

YEARS AGO

NORTH EGREMONT ROAD

While on your vacation come to see us. Our shop is more than 100 years old and contains a fine assortment of glass, china, pewter and iron. Included among our early furniture are pine blanket chests, hutch tables, and a field bed with very slender posts and original tester.

MRS. GEORGE N. BROTHERS, *Great Barrington, Mass.*

TELEPHONE 224W

A New Antique Shop

The COLONIAL TEA ROOM

(On the Newburyport Turnpike)

Lynnfield Massachusetts

NOW OPEN FOR BUSINESS, invites your inspection of
its furniture, hooked rugs, glass, silver,
china, pewter, books and prints

When you call plan to stay for tea. Under the same ownership as

WELCH'S ANTIQUE SHOP

267 Common Street, LAWRENCE, MASS.

Old Stamps Wanted

Large and small lots of old U. S. and foreign stamps bought for cash. Entire envelopes with stamps. Revenue stamps. Collections in albums. Write me what you have; or send and best cash offer will be submitted.

F. E. Atwood 683 Atlantic Avenue, Boston

References:

CITIZENS NATIONAL BANK; NEW ENGLAND TRUST CO., of Boston



Early American ANTIQUES

PRISCILLA is about 100 years old now; 20 inches tall; kid body; carved wood hands and feet; composition head; blue eyes; black hair. She wears a blue moiré silk waist with yellow net skirt and pantalettes.

COMFORT—Very unusual; extra large; early Sandwich; octagon shape.

CRUET—Early; cut and engraved. Probably Spanish.

GLASSWARE
CURRIER & IVES PRINTS

RUTH WEBB LEE

72 EAST AVENUE : PITTSFORD, N. Y. : (near Rochester)

SHIP MODELS

RARE GLASS

Early American

Paintings, Prints and Pottery

RENWICK C. HURRY

6 West 28th Street

NEW YORK CITY

Telephone: MADISON SQUARE 3236

What You Want & What You Don't Want

HUMAN nature may not be subject to change; but human interest is variable. Once a collector, always a collector; but not necessarily of the same things.

Have you, by chance, various early purchases of antique glass, china or furniture,—once prized but no longer of vital interest to you? Perhaps you have them stowed in your attic, perhaps you are paying for their storage in a warehouse.

Why not turn them over to someone else at a fair price and have the money for something that appeals to you today?

Have you, among your cherished rarities, some duplicates that you would part with, if, by so doing, you could fill here and there a disturbing gap?

Why not exchange with someone else who is in a similar position?

Have you reached the point where you would rather have a police dog than grandmother's hooked rugs?

No doubt someone has a dog which has eaten so many rugs that the owner would consider such a transfer extraordinarily appropriate.

Are you trying to piece out a set of plates; are you hunting for a bottle stopper; is there some out-of-print book that you would like to possess? The needle in the haystack is not harder to find;—particularly when there are so many haystacks.

To find the needle, it is best to use a strong magnet. For anything else try the Clearing House of ANTIQUES. It works like a magnet; but exerts a more universal pull.

The CLEARING HOUSE of ANTIQUES is recommended primarily to the use of private individuals who own articles which they wish to sell or to exchange; or who are seeking items not readily obtainable from usual sources. Such advertisements usually obtain more assured response where the name and address of the advertiser is appended. But key numbers may, of course, be used, and ANTIQUES will forward letters sent in its care.

The charge for a CLEARING HOUSE advertisement, for each insertion, is ten cents per word, the name and address of the advertiser being counted as one word. The minimum charge for a complete advertisement is \$2.00, payable before publication. On request, the ADVERTISING DEPARTMENT of ANTIQUES will prepare or edit copy. Advertisements must be received before the 15th of any month in order to appear on the first of the month following.

The Clearing House of ANTIQUES has brought profit and satisfaction to many hundreds of its users. What it has done for others it can do for you.

ANTIQUES, Advertising Department

683 ATLANTIC AVENUE

::

BOSTON, MASSACHUSETTS



AUCTION of ANTIQUES

At Sisson's AUCTION MART

372 Main Street, Poughkeepsie, N.Y.

THURSDAY, SEPTEMBER 11TH, AT 10 A. M.
(Daylight Saving Time)

500 Lots of Real Antiques at absolute sale

J. B. Sisson's Sons, Sale Managers, Poughkeepsie, N. Y.

Mrs. Cordley wishes to announce that her shop will be open throughout the summer and that her entire collection will be on sale at reduced prices.

Write or Call

812 17TH STREET N. W. WASHINGTON, D. C.

Telephone, MAIN 403

MALLORY'S ANTIQUE SHOP

1125 Chapel Street

One Street from Yale University

New Haven, Connecticut

Antique Furniture, Old China, Silver, Pewter,
Brass Goods, Glass, all kinds Colonial
Relics, Embroideries, Laces, Jewelry,
Gowns, Bonnets, etc.

All of Our Goods Guaranteed Genuinely Old

BARTON BROS.

Centreville, Maryland

RARE AND ORIGINAL
ANTIQUES

ONE Inlaid Hepplewhite Sideboard, 1 Inlaid Hepplewhite Bookcase, 1 Walnut Stretcher Table, Set Rush-Bottom Chairs (6 side and 1 arm chair), 3 Colonial Sideboards, 1 Chippendale Mirror, 3 Walnut Slope-Top Desks, 1 inlaid Hepplewhite Card Table, 1 Inlaid Hepplewhite Tall Clock, 1 Empire Corner Cupboard with triangular base and column (very unusual), 1 Chippendale Wing Chair with Stretchers, 1 Walnut Chippendale Corner Cupboard (very small), 2 Solid Mahogany Chippendale Chairs with beautifully pierced backs and all Stretchers. 1 Six-legged Mahogany Drop Leaf Table with carved legs, 1 Copper Kettle. 1 Windsor Arm chair. Photos and prices on request.

The Humpty Dumpty Shop

ARDEN, DELAWARE



Antiques

FURNITURE

GLASS

LAMPS

CHINA

SHAWLS

QUILTS

STAFFORDSHIRE FIGURES

HAND-WROUGHT IRONS FROM
THE ARDEN FORGE

ANTIQUES

The Old Virginia Shop

816 CONNECTICUT AVENUE, N.W.

WASHINGTON, D. C.

Telephone, MAIN 8959

Early American Furniture:
Chippendale card table;
Chippendale chair (English);
Windsor settee; pine packing
chest, one drawer; very early
pine flat cupboard; pair wal-
nut corner cupboards.

MORRIS BERRY
80 East Main St.
Plainville, Conn.
Early American
ANTIQUES

INTERIOR DECORATIONS



EARLY AMERICAN ANTIQUES

JANE WHITE LONSDALE, INTERIOR DECORATOR

114 East 40th Street, NEW YORK

Caledonia 6349

H. M. REID

TRENTON :: NEW JERSEY

ANNOUNCES

Fall Auction of Antiques

TUESDAY, SEPTEMBER 9TH AND

WEDNESDAY, SEPTEMBER 10TH, 1924

AT 11 A-M.—Daylight Saving Time

AND CONTINUING ALL DAY

SOME exceptional pieces of Early American and other period furniture—Glass and China, both historical and decorative, old Mirrors, rare pieces of China and Bric-a-brac, etc. Also, by order of

TRENTON TRUST COMPANY

Trenton, N. J.

executors of the estate of a prominent family, long identified with the business and progress of this city, a consignment of old furniture, silver plate, engravings, and other pieces of unusual beauty and age. This collection has been under lock and key in storage and without disturbance for more than forty years. In it you will find two old Rosewood Sofas or Settees with Chairs to match, upholstered in satin damask, Mahogany Drop-leaf and Pedestal Tables, Bureaus and Chests of Drawers in mahogany and walnut, Victorian Footstool, about 20 inches tall, rare old Divans, Engraving of Franklin at Court of France, heavy gold frame, and many old Chairs, etc.

Wonderful old Lowboy or Dressing-table of Early American walnut, about 1750 period and worthy of attention; Mahogany Four-poster Bed of graceful lines, also one in maple, Tilt Tables in many sizes, with dish and pie-crust tops, Sheraton Corner Cupboard in mahogany, Colonial Drop-leaf Tables. Very fine collection of old Bureaus and Chest of Drawers in mahogany, walnut and cherry, some splendid old Windsor Chairs, not forgetting some Sets of Six in Sheraton, Chippendale, and Hepplewhite.

Old French Grandfather Clock, 8 feet tall, lavishly inlaid and in perfect condition, has been running long beyond the century mark and still going good. This old timepiece tells its own story. Four-column French Clock in black and gold, about 24 inches high, also one in silver and gold—both are unusual; Colonial and Martha Washington Mirrors, some very fine sets of old Candelabra and Brass Candlesticks, old Silver Tableware, and many pieces of Glass, China, and Lustre.

SPECIAL FEATURE

of this sale will be the extraordinary display of

Oriental and Hooked Rugs

comprising over 100 of each of these makes, showing many beautiful ideas in hand weaving.

Now on Exhibition and Sale Positive



REID'S *Antique and Art Galleries*

27-29 North Warren Street 32-34 Chancery Lane

TRENTON, NEW JERSEY

Founded 1889

H. M. REID, Auctioneer

*"His china was the best
I have seen anywhere"*

THAT sentence occurs in a letter which a recent visitor to my cottage wrote to a friend.

For my own part, I have not thought of stressing china in my advertisements,—or indeed any other one class of items. My main interest is concerned with having the best of whatever is procurable among things antique.

Still, I cannot resist quoting that entirely unsolicited bit of testimony. For really fine china is rare, as all collectors realize.

My stock of it is unusually rich just now; but so is my stock of other antiques.



BERNSTEIN

Authentic Antiques

205 WESTPORT AVENUE

NORWALK, CONN.



Centre, French Mirror, style Louis XVI, carved wood.

Right and Left, Adam girandole mirrors, composition.

Below, Dainty Chippendale armchair, original except for new muslin cover. Queen Anne card table, walnut. Provincial armchair. All specimens in original condition. I specialize also in appropriate lamp shades and old laces.

Alme. E. Tourison

29 Girard Avenue

HARTFORD, CONN.

I Keep in Stock:



Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

I Repair and Refinish

Old and broken pieces of value, particularly where veneers, inlay, or painted decoration needs careful workmanship.

E. W. ALLEN, *Woodstock, Vermont*

HARRIS ANTIQUE HOME

AN exceptionally fine collection of Early American Furniture in curly maple, cherry, pine and other woods. Rare glass, china, etc.

Pay us a visit. You'll be glad you came.

Sign of the Four-poster

BRANDON :: VERMONT



Unusual Small Open Top Pine Milk Cupboard

62 1-2 inches high
49 inches wide

MARTHA deHAAS
REEVES

1026 Pine Street
PHILADELPHIA, PA.

For ANYTHING and EVERYTHING OLD
VISIT

THE *Antique* SHOP OF MRS. M. B. COOKEROW

265 KING STREET
POTTSTOWN, PENNSYLVANIA

*Decorative and Historical China, Bottles,
Cup Plates, Glassware, Linens,
Currier Prints, Coins, etc.*

HUNT AND YOU WILL FIND

The Shop of the Two Young Men

in OGUNQUIT, MAINE

Half mile from State Road

Which has grown to be one of the most interesting antique shops on the Maine Coast.

There, only choice and authentic specimens of antique furniture, early Sandwich glass, china, Currier prints, hooked rugs and pewter, etc., will be found.

Also a rare collection of Chinese porcelains.

YE MIRROR INN AND COFFEE SHOPPE

54 STATE STREET : WINDSOR, VERMONT

Here you will find the original landscape wall paper and rare antiques.

Also GIFT SHOP

The overnight guest will find this an ideal stopping place.

Telephone, WINDSOR 320

Reductions 25% to 50%

Our collection consists of 75 pieces of Early American Primitive Furniture.

150	pieces of Early American Pottery
75	" " " " Pewter
125	" " " " Glass
200	" " " " and English China
135	" " " " Needlework

PHILA. ANTIQUE COMPANY

711 CHESTNUT STREET, PHILADELPHIA

Telephone, LOMBARD 2956

Everything warranted as represented or money refunded

BALL BRASSES



WE make everything other firms make and everything they don't; but by hand instead of machine. Our brasses fully equal the best originals in workman-

ship, detail, design and genuineness of antique color. We make, match, copy or repair one piece or a thousand. Samples on Request.

WM. BALL & SONS, *Malvern (Chester County), Pa.*

Announcement!

JOHN GUIDOTTI & BROTHERS

Importers
ITALIAN AND SPANISH
ANTIQUES

413 West 16th Street
NEW YORK CITY

Have just imported the finishings of the
CASTLE OF
PRINCE ALVARES DE TOLEDO

Now on Exhibition!

Of Interest to Collectors and Dealers

THOSE in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston. This knowledge and my car are at their service at very reasonable rates.

Write for rates and dates open

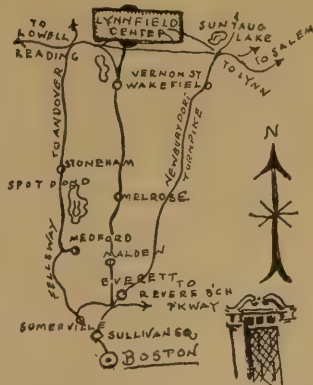
JOHN E. SULLIVAN
32 Sudan Street DORCHESTER, MASS.



FOR SALE—Early oak-timbered barn with $2\frac{1}{2}$ acres of fertile land and plans for remodelling into early American house. Ideal for family or artist. On hillside overlooking sound in charming setting of great elms and old stone walls. One hour and a quarter from New York City.

SALLY M. HUNTER
WESTPORT CONNECTICUT

Follow the Treasure Chart



to the
TOWNSEND-SWEETSER House
Lynnfield Centre, Mass.



SAMUEL TEMPLE

Katharine Briggs Howe EARLY AMERICAN FURNITURE and FURNISHINGS

In summer at Beech Hill, Hopkinton, N. H.
(6 miles from Concord, N. H.)

In winter at 1741 Elm Street
Manchester N. H.

Telephones: CONCORD 691-23; MANCHESTER 2785R



SA. SPECIAL

*An Unusual
American Eagle
Design*

*A Very Quaint
and Attractive
Old Pattern*



No. 12085

AUTHENTIC HARDWARE FOR EARLY FURNITURE

My line of hardware is suited in size and design for every type of furniture from that of the earliest times to the period of Duncan Phyfe.

For other samples besides those illustrated, see pages 295 and 5 of ANTIQUES for June and July and send for our catalogue.

I. SACK, 85 Charles St., Boston

Careswell Cottage

ITS old doors, latches, paneling, mantels, beams, are sturdy survivors of the Pilgrim Century. Its comforts are modern. The place is worthy of a visit from all who contemplate restoring an ancient dwelling or building a new one in the early style.

For sale here are well selected examples of antique furniture and its accessories, priced on a merchandising basis and not on fancied values.

Furnishing entire houses or complete rooms with antiques may be accomplished at substantial savings by employing Careswell Cottage as agent.

Why not ask how and why it can be done?

EDWARD C. FORD

Marshfield (near the historic Winslow House) *Massachusetts*

Telephone, MARSHFIELD 42-2



If you come to Richmond and do not drive out to Drewery's Mansion (ten minutes from Jefferson Hotel), then you have missed a treat.



Strictly American Antiques



J. K. BEARD

RICHMOND :: VIRGINIA

POST OFFICE BOX 784

Antiques at Wholesale

The Retail Antique Shoppe at Avon, New York, has been converted into a Wholesale Antique Shoppe.

Its stock is extremely varied and choice, and will be sold at the middleman's prices.

Write your wants. They will be satisfied.

THE ANTIQUE SHOPPE

Avon, New York

Antiques

*Reflecting the
Background of New
England History*



A SIX-LEGGED lowboy veneered with walnut burl, original and in perfect condition (illustrated); flat-top maple highboy; Queen Anne highboy, Spanish feet, solid mahogany, bonnet-top with torches; Oval oak gate-leg table, Queen Anne pattern, Spanish feet; mahogany dish-top tip-table, ball and claw feet, carved base; pie crust tip-and-turn table, carved base and legs; circular cherry duck-foot table; cherry Chippendale scalloped-top table with straight grooved legs. Small Duncan Phyfe sewing table, double lyre pedestal and claw feet; extra fine slat-back rocker with five slats and very large turnings; two Queen Anne fiddle-back chairs with Spanish feet; set of six Hitchcock chairs, original stencilling, rush seats; miniature pine chest with original painted decorations; fine double Paisley shawl, black center; dressing-table, original stenciling; andirons, lamps, candlesticks, pewter, glassware.



E. C. HALL

145 Longmeadow Street, LONGMEADOW, Mass.

(On main route from Boston to New York, three blocks from the Springfield line)

LOOK FOR THE YELLOW SIGN!

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

OLD DOLLS with and without original costumes in perfect condition. State age and price. MRS. J. H. S., 570 East Main Street, Spartanburg, S. C.

CURRIER and CURRIER & IVES PRINTS, tin lamps, and sconces. State price and condition. CLAIR H. DAVIS, 52 W. Mohawk Street, Oswego, N. Y.

MISCELLANEOUS. I want position as antique buyer; I will let my house as branch store and sell on commission; I conduct antique tours; will sell handsome secretary. MISS FRASER, 429 S. Hull Street, Montgomery, Ala.

FIDDLE-BACK CHAIRS, set of six; small melodeon, also highboy; state condition and best price. No. 471.

POSITION IN SOUTHERN RESORT in charge of shop; experienced in antiques and gifts or hostess for tea room; ability and personality to sell; salary or commission; can be interviewed in own summer shop. No. 472.

COLORS CURRIER and Currier & Ives prints; state size, condition and price. Also lacy Sandwich glass. FLORENCE W. UPSON, Dundee, N. Y.

BOOK; *Old Clocks and Watches and Their Makers*, by F. J. Britten; 1922 edition; give condition and lowest price. ANTIQUES Book Department, 683 Atlantic Avenue, Boston, Mass.

COLORS PRINTS by N. Currier or Currier & Ives; state size, condition and price. FRANCIS EGGLESTON, Oswego, N. Y.

EMERALD GREEN SANDWICH GLASS COMPART in proof condition, looped petal pattern; also American marked pewter. No. 479.

WING CHAIR, original early American in maple, send photograph with description, stating condition, history and price. IRVING C. BULL, 86 Highland Avenue, Middletown, N. Y.

PINK LUSTRE TEA SET, pattern same as in Figure 1, p. 268, December, 1922, ANTIQUES. Will buy separate pieces in good condition. P. C. C., ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists, and dates, if possible; also measurements. No. 389.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians. California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

\$2000. FOR A PIECE OF PAPER. Send postal for booklet listing this and other old printed matter wanted for cash; broadsides, pamphlets, books, prints, stamps, etc. G. A. JACKSON, 105 Pemberton Bldg., Boston, Mass.

LIVERPOOL PITCHERS; also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector. C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

ANTIQUOR OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

DAGGERS OR KNIVES; weapons of early American home or local blacksmith make. Only genuine, original examples wanted. CASPAR WHITNEY, Irvington-on-Hudson, N. Y.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

FOR SALE

SETTLING ESTATE, beautiful Khorassan rug, fifteen by twenty, Persian design, exquisite colorings, perfect condition, collector's piece, suitable for Colonial home. No. 481.

PAIR AMETHYST SALT CUPS, rare; silver lustre tea set; cherry desk, tambour doors; cherry table-chair, choice turnings; walnut Sheraton bureau, splay feet. MARY S. WEBSTER, House of Antiques, 97 East Main Street, Geneva, Ohio.

SPECIAL SALE, Currier prints, revised list over 200, 20 per cent discount during September; rare old glass, coverlets, furniture. MRS. E. P. ELI THARP, 415 Sherman Street, Watertown, N. Y.

PENNSYLVANIA DUTCH CUPBOARDS, large and small; two fine walnut chests with drawers and old hardware. C. M. HEFFNER, 346 South 5th Street, Reading, Pa.

BELLOWS FALLS, VT. The most comprehensive collection of antiques in the State. Specials: eight-legged dining board; courting mirror. MR. AND MRS. GEORGE PARKER BOLLES, JR., antiquarians, 35 Atkinson Street.

CURLY MAPLE DROP-LEAF TABLE, very fine, \$125; curly maple three-drawer work stand, \$35; silver lustre teapot and creamer, \$37.50; small mahogany shaving stand, \$16.50; colored *Franklin at the Court of France*, \$40; genuine Jersey glass nine-inch pitcher, \$25; Paisley shawl, three yards long, perfect, \$30; pair small fine brass andirons, \$20; mahogany bracket-foot ottoman, \$22.50; fine white and colored glass whale oil and fluid lamps; twenty-five pieces Staffordshire, dogs, groups; early American, Irish, English, Bohemian, Bristol glass; silver; china; dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pa.

PRINTS, mirrors, hooked rugs, chairs, tables, lamps, etc. CLAIR H. DAVIS, 52 W. Mohawk Street, Oswego, N. Y.

OLD GLASS TEAPOTS; horn lantern, doll's gold band tea set, *Landing of Lafayette* plate; glass bird salts. MARTHA KINGSBURY COLBY, Yellow Cat Shoppe, 4 Church Street, Bradford, Mass.

WANT LISTS cannot be attended to unless some limit on price is given; unique Windsor footstool, center stretcher replaced; Queen Anne drop-leaf table, foot repaired; Sandwich glass; old iron, pots, slices, etc. LYNDE SULLIVAN, Durham, N. H.

SEVERAL THOUSAND unframed prints of every description; seventy glass salts; fifty early Sandwich lamps, few in pairs; Staffordshire ornaments; sea chests; other things. A. AUSTIN DUNHAM, Box 335, Provincetown, Mass.

AT BELMONT, N. Y., on the Lincoln Highway, an old Colonial home full of antiques from old glass knobs, bottles, salts, lanterns, andirons, coverlets and shawls, to rosewood, mahogany, cherry, maple and walnut; send for printed list; mail orders and visitors will receive personal attention. H. ANNIS SLAFTER.

ANDIRONS; butterfly table; few plain mirrors; two fluid lamps; three Hitchcock type chairs; restoring designs on chairs my specialty. ROY VAIL, Warwick, N. Y.

COLORS GLASS; mirrors; lamps; prints; hooked rugs; furniture; lowest prices; dealers and tourists welcomed. DAUGHTERS AMERICAN REVOLUTION, WOMEN'S EXCHANGE, 138 Troup Street, Rochester, N. Y.

RARE GLASS. CECIL DAVIS, F.R.S.A., 8 St. Mary Abbott's Terrace, Kensington, London, specializes in genuine old English and Irish glass of all kinds; early Bristol colored glass; millefiori paperweights, etc.; detailed monthly list of bargains in old glass and china, ten cents.

FOR SALE OR RENT on Montgomery Avenue, a main traveled highway through the richest section of the United States, a pair of twin frame houses, remodeled, each six rooms and bath, especially suited for the sale of antiques or as shops for sale of art objects, wool, gifts, etc., or as tea house and shop combined. The buying public passing these houses daily embraces Merien, Haverford, Bryn Mawr, Villanova, and on to Paoli and Valley Forge; without doubt as good a location as can be found anywhere; full information furnished on request. HUGH B. BARCLAY, Narberth, Pa.

CURRIER & IVES PRINTS, best offer for *American Homestead—Spring, Summer, Autumn and Winter*, 8 x 12 1/2" framed. C. J. SHELDON, JR., Nassau, Renss. Co., N. Y.

FIVE-LEGGED HIGHBOY, 1670, pine and birch, original brasses; three Stoddard decanters; 10-inch engraved flip; 1832 doll, costume that date; amber candlesticks; heart and crown armchair; butterfly table. POMPERAUG ANTIQUE SHOP, Woodbury, Conn. Adjoining Curtis House.

BLACKSTONE ANTIQUE SHOP: gate-leg table, Windsor love seat; Hepplewhite egg table; dolphin candlesticks. H. L. WILKINS, Box 354, Blackstone, Va.

MODEL FULL RIGGED SHIP, \$18; collection 200 coins, \$10; 3,000 stamps, many rare, \$10; 125 different medals, \$10; army field glasses, \$7; French Croix de Guerre, \$12; German Iron Cross, \$15. F. J. VALENTE, Box 135, Mansfield, Mass.

STOP FOR LUNCHEON OR TEA at the **CORNER SHOP AND TEA ROOM**, Great Barrington, Massachusetts, a place of quiet distinction where are pieces of real worth and beauty to antique lovers.

PRINTS, large list of Currier & Ives in small and large sizes, **PROVIDENCE ANTIQUE COMPANY**, 726 Westminster Street, Providence, R. I.

CURLY MAPLE HIGHBOY, \$500; six original stencil Hitchcock type chairs, \$75; swell-front Sheraton curly maple and cherry bureau, \$300. No. 473.

EARLY VALENTINES, duplicates from a well-known collection. **FRANK H. BAER**, 203 Chamber of Commerce, Cleveland, Ohio.

LOG CABIN SET IN GLASS, consisting of creamer, spoonholder, large pitcher, covered sugar bowl, covered butter dish, and large covered comport on standard; each piece shaped like log cabin; covers are roofs, perfect order, photographs on request. No. 474.

SIX-LEGGED SHERATON SOFA, maple. **MRS. CHAUNCEY S. STEIGER**, 206 North Pleasant Street, Holyoke, Mass.

TO BOTTLE COLLECTORS, perfect specimen of fish bottle, *Dr. Fisch's Bitters*, also gilded Chinese door carvings; make me an offer. No. 475.

PEWTER, 150 pieces, peppers, salts, tankards, mugs, measures, dishes, oval platters, lamps, porringers, etc., for sale at reasonable prices. **JOE KINDING, JR.**, 336 W. Philadelphia Street, York, Pa.

TO LEASE, one-half of attractive remodeled homestead, with large show window, facing on Merrick Road, in good all-year-town; suitable for antique and gift shop or tea room, with large six-room apartment, bath, steam heat; combines comfortable home and business location; excellent location for anyone understanding conducting high-class tea room, with abundant room for some other business; would rent to responsible small family \$75 a month. **JEREMIAH ROBBINS**, Babylon, L. I. Tel. Babylon 22.

SIX PIECES of Lowestoft china; one large ship picture; one picture in cross-stitch needlework. No. 476.

EMPIRE MAHOGANY SOFA FRAME; six walnut chairs; ladder-back rockers; walnut, mahogany and maple bureaus; poster and cottage beds; tables; hooked rugs; prices reasonable; photographs on request. **MADLINE HEVENER**, 595 E. South Street, Akron, Ohio.

CHERRY SLANT TOP DESK with fan on lid; price and picture on request; chairs; other furniture; glassware and clocks. **H. L. THATCHER**, 164 Franklin Street, Westfield, Mass.

AMERICAN ANTIQUES at low prices by mail; furniture; glass; lamps; historical bottles and other things; pictures and description on request. **C. C. COOK**, 168 Vermont Street, Blue Island, Ill.

CUP-PLATES, *Fort Meigs*, Pansy and Rose, *Harri-son*, rayed eagle, Williams book, page 21, figure 3, "exceedingly rare." No. 478.

BASE OF AN OLD MAPLE HIGHBOY, hand-made quilts, brass kettles, slat-back chairs; tavern, card, work and tip-tables. **E. V. WALKER**, 1313 Central Street, Manchester, N. H.

BUTTERFLY TABLE; Queen Anne fiddle-back chair; several Windsor chairs; and many other good things. No. 477.

CUP-PLATES; plow; *Washington*; Prince of Wales feathers; liberty cap; acorn border cabin; eagle, eight-ball table rests; many colored historicals and conventional; diapher flasks and others. **JOS. YAEGER**, 1264 E. Third Street, Cincinnati, Ohio.

OLD ENGLISH GRANDFATHER'S CLOCK, made by William Preddy, Langport, England, brought from old country by advertiser. **ALBERT W. LEE**, Mentone, Calif.

PEWTER PLATTER, *Mayflower* relic; family heirloom, inscription, "Samuel Fuller, 1620." **MRS. F. W. ECKERT**, Box 140, Riverside, Calif.

FORT EDWARD CUP-PLATE; copper plate printed chintz, scenes from life of Napoleon; grandfather clock, mahogany inlaid case; two English high-back hand-carved chairs; gilt mirror, glass painting in top; flax wheel. No. 480.

GREENFIELD, MASS., stop at 206 High Street for genuine antiques; pair brace-back Windsor chairs; overlay lamps; Carrier prints; silhouettes; ottomans; mahogany tables; bric-a-brac; rugs. **JENNIE L. BASCOM**.

HORSE PRINTS: I have seventy small-size Currier & Ives horse prints in colors, unframed and in excellent condition; for quick sale I will sell the lot for \$450, which is a little over \$6 each. **L. M. ROBINSON**, 738 Westminster Street, Providence, R. I.

TUDOR LINEN KAS, in English oak, beautifully carved and trimmed with ebony, swing doors and drawers, photograph on request. **EMMA G. FITTS**, 59 Winter Street, Orange, Mass.

COLONIAL ART BOOKS, new and old, send for list. **MARTIN W. MOFFIT**, 528 West 142d Street, New York City.

HEPPLEWHITE WALNUT SERVING-TABLE; early pine corner cupboard, dated 1765; lift-top chest; Hepplewhite and Sheraton type chests of drawers; walnut corner cupboard, has been restored; mahogany secretary bookcase, original brasses; shaving stands, inlaid and plain; tester bed; day bed; carved rosewood chair; child's chair; grandfather's clock; Empire two-piece table; Empire chairs; cherry chest of drawers; drop-leaf tables, Hepplewhite, plain turned and Chinese Chippendale type legs; walnut sofa; slope-top desks; gate-leg tables; stretcher tables; slat-back chairs; pewter; patchwork quilts; brass andirons; Eli Terry clock; sconces; candelabra; write for photographs. **ELEANOR B. BURDETTE**, 1516 Westwood Avenue, Richmond, Va.

CURRIER & IVES PRINTS, rare copies as well as those of less value. **FRANCES EGGLESTON**, Oswego, N. Y.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops, Terry glasses, trays, hand painted. Prompt service. References from leading collectors. **H. & G. BERKS**, 13½ Wollaston Terrace, Dorchester, Mass.

OPEN CUPBOARDS; large Dutch tables; curly maple desks; maple corner cupboards; screw-top corner cupboards; mahogany desks; glass vase. **BARNEY FRIEDMAN**, Quakertown, Pa.

IF YOU WANT TO CHOOSE from a large collection of antiques see **A. L. CURTIS** at Harrington Park, New Jersey, on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

OLD PARISH HOUSE ANTIQUE SHOP on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. **H. N. HIXON**, Tel. 116.

ANTIQUES BY MAIL. Photos and particulars on request. Will ship anywhere. Prices very reasonable. **FISHER BROS.**, 2029 Ashland Ave., Toledo, Ohio.

THE CORN CRIB SHOP, Poppasquash Road, Bristol, Rhode Island. Japanese Hawthorn and Kaga porcelains and a fine Markimono. Overgrown of Chinese Emperor, period 1860; early American furniture; pictures, glass, etc.

MAUD POLLARD HULL, Better 'Ole Studio, Richmond, Virginia. Everything antique.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

LOS ANGELES: **M. A. LOOSE**, 2904 Los Feliz Blvd. General line.

CONNECTICUT

BRANFORD: **OLD TIME THINGS SHOP**, Redhurst, Boston Post Road.

***DEVON**: **GABRIELLE DE BRUNSWICK**.

***EAST HAVEN**: **S. WOLF**, 230 Main Street.

***FAIRFIELD**: **THE SASCO SHOP**.

***GOSHEN**: **BIRDSEY HALL**, Litchfield County.

HARTFORD

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

***MME. E. TOURISON**, 29 Girard Avenue.

MARION: **WARREN F. LEWIS**, P. O. Box 114. General line.

***NEW HAVEN**: **MALLORY'S ANTIQUE SHOP**, 1125 Chapel Street.

***NORTH WOODBURY**: **INGLESIDE**.

***NORWALK**: **D. A. BERNSTEIN**, 205 Westport Avenue.

***PLAINVILLE**: **MORRIS BERRY**, 80 E. Main Street.

***POQUONNOCK BRIDGE**: **THE PACKET**, general line.

STAMFORD: **OLD HOLLY HOUSE**, 575 Main Street. General line.

STRATFORD

***MRS. JOHN D. HUGHES**, Broad Street West.

***TREASURE HOUSE**, 659 Ferry Road.

***WEATOGUE**: **PETTIBONE TAVERN**.

***WEST HAVEN**: **MARIE GOVIN ARMSTRONG**, 277 Elm Street.

***WINDSOR**: **AT THE SIGN OF THE CANDLESTICKS**.

DELAWARE

***ARDEN**: **THE HUMPTY DUMPTY SHOP**.

ILLINOIS

***CHICAGO**: **LAWRENCE HYAMS & Co.**, 643 Wabash Ave.

MAINE

BANGOR

THE THREE GABLES, 204 Broadway. General line.

THE LOFT, 88 Maple Street. General line.

BREWER: **NEW ENGLAND ANTIQUE SHOP**, 24 State Street. General line.

BRUNSWICK: **MISS STETSON'S ANTIQUITY SHOP**, 10 Spring Street. General line.

***OGUNQUIT**. **THE SHOP OF THE TWO YOUNG MEN**.

PORTLAND

***CLARENCE H. ALLEN**, 338 Cumberland Avenue.

***S. E. MATHEWS**, 11 Temple Street.

***ROCKLAND**: **COBB & DAVIS**.

***WALDOBORO**: **WARREN WESTON CREAMER**.

MARYLAND

BALTIMORE

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

***CENTREVILLE**: **BARTON BROTHERS**.

MASSACHUSETTS

***ACCORD**: **QUEEN ANNE COTTAGE**

BOSTON

***BOSTON ANTIQUE SHOP**, 59 Beacon Street.

***A. L. FIRMIN**, 34 Portland Street. Reproduction of old brasses.

MASSACHUSETTS (continued)

- *GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
- *CHARLES T. GRILLEY, 49 Charles St.
- *J. GROSSMAN, 42 Charles Street.
- *JORDAN MARSH CO., Washington Street.
- *I. SACK, 85 Charles Street.
- *NEAVEY FARMHOUSE, Ward and Parker Streets.
- *SHREVE, CRUMP & LOW, 147 Tremont Street.
- *A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.
- BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.
- *BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
- *CAMBRIDGE: WORCESTER BROS., 23 Brattle St.
- *CONCORD: THE CHEST, Lexington Road.
- *DUXBURY: JOHN ALDEN HOUSE—Exhibition.
- *EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.
- FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.
- *FRAMINGHAM: OLD AMERICA COMPANY. Books. GLOUCESTER:
- *LITTLE RIVER ANTIQUE SHOP, Woodward Ave.
- *F. C. POOLE, Bond's Hill.
- *GREAT BARRINGTON: Years Ago.
- GREENFIELD: JULIA D. S. SNOW, 277 Federal Street. General line.
- *HANOVER: JOHN BAILEY HOUSE.
- *HAVERHILL: W. B. SPAULDING, 17 Walnut St.
- HINGHAM: DANIEL S. MAGNER, Fountain Square. General line and appraiser.
- *HYANNIS: WILLIAM K. MACKEY CO., Inc., Eagleston Shops.
- IPSWICH:
- E. M. HOWE COMPANY, 62 North Main Street. General line.
- J. SALTZBERG, 5 South Main Street. General line wholesale.
- *THE VILLAGE GREEN SHOP, 57 South Main St.
- KINGSTON: KINGSTON ANTIQUE SHOP. General line.
- LONGMEADOW:
- *E. C. HALL, 145 Longmeadow Street.
- *HELEN M. MERRILL, 1124 Longmeadow Street.
- LOWELL:
- BLUE HEN ANTIQUE SHOP, Harrison Street. General line.
- LYNNFIELD: COLONIAL TEA ROOM.
- MARLBORO: GRACE & BELLE STEVENS, 232 Main St. General line.
- *MARSHFIELD: CARESWELL COTTAGE.
- MARBLEHEAD:
- C. F. BESSOM, 11 Washington Street. General line.
- *KING HOOPER HOUSE.
- *MARION: MRS. MARY D. WALKER, Front & Warehouse Road.
- *MATTAPoisETT: S. ELIZABETH YORK, Marion Road.
- MIDDLEBORO: STUDLEY & DREW, 75 North Main Street. General line.
- *NANTUCKET: Old Curiosity Shop, 13 Centre Street.
- NEW BEDFORD:
- MRS. CLARK'S SHOPS, 2 Eighth Street and 32 North Water Street. General line.
- *THE COLONIAL SHOP, 22-24 North Water Street.
- NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.
- ORANGE: MISS EMMA G. FITTS, 59 Winter Street. General line.
- *PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.
- PLYMOUTH:
- *YE BRADFORD ARMS.
- H. J. KLASKY'S ANTIQUE SHOPS, 10 Sandwich Street. General line.
- *WILLIAM B. MCCARTHY, 30 Sandwich Street.
- SALEM: THE WITCH HOUSE. General line.
- *SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.
- SPRINGFIELD:
- *EDGAR E. MEAD, 167 Hancock Street.
- *MINNIE MORGAN WILLIAMS, 128 Mulberry St.
- *STOCKBRIDGE: EDWARD CROWNINSHIELD.

TAUNTON:

- A. L. DEAN COMPANY, 60 Harrison Avenue. General line.
- *WARREN: C. E. COMINS.
- WEST HARWICH: ADA BERRY KELLY, Belmont Road. General line.
- WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

MICHIGAN

- ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

MISSOURI

- KANSAS CITY: CURIOSITY SHOP, 1903 Main St. General line.
- ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

NEW HAMPSHIRE

- *CONCORD: DERBY'S.
- DOVER: E. ANTON, Opposite Depot, 3d Street. General line.
- FRANKLIN: WEBSTER PLACE ANTIQUE SHOP and TEA ROOM, Daniel Webster Highway. General line.
- HANCOCK: FULLER HOMESTEAD. General line.
- HILLSBORO: C. A. MACALISTER. General line.
- *HOPKINTON: KATHARINE BRIGGS HOWE, Concord R. F. D. 1. General line.
- KEENE: KEENE ANTIQUE SHOP. General line.
- *LISBON: WHITE BIRCH ANTIQUE SHOP.
- *LITTLETON: THE WHITE SCHOOL HOUSE.
- NASHUA:
- HARRY L. HALL, 265 Main Street. General line.
- NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.
- PEMBROKE: COLLECTOR'S LUCK, Pembroke Street. General line.
- *PETERBOROUGH: THE WILSON TAVERN SHOP, The Crossroads.
- PORTSMOUTH:
- *J. L. COLEMAN, 217 Market Street. General line.
- *E. A. WIGGIN, 350 State Street.
- SUGAR HILL: SUGAR HILL ANTIQUE SHOP.
- WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2½ Knight Street. General line.

NEW JERSEY

- CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.
- *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
- HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line.
- HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
- LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.
- MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.
- *MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.
- *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.
- SUMMIT: THE BAND BOX, 8 Franklin Place. General line, interior decorations.
- *TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

- *AMENIA: W. W. TIEDMAN.
- AUBURN: ALICE LIGHT, 15 Park St., Union Springs. General line.
- BELMONT: H. ANNIS SLATTERY, Lincoln Highway. General line.
- *BROOKLYN: HARRY MARK, 749 Fulton Street.
- BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.
- DUNDEE:
- FINGER LAKES ANTIQUE SHOP, Harpending Hotel.
- HAZEL H. HARPENDING. General line.
- *JEMIMA WILKINSON ANTIQUE SHOP.
- *FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.
- *HOOSICK FALLS: H. A. & K. S. MCKEARNIN.
- *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

- *JAMAICA: KATHARINE WILLIS, 272 Hillside Ave.
- *LOUDENVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.
- *NEW HARTFORD: JAMES and L. DEAN, 1 Genesee Street.
- *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
- NEW ROCHELLE:
- *IDA J. KETCHEN, 112 Centre Avenue.
- *DOROTHY O. SCHUBART, Inc., 651 Main St.
- NEW YORK CITY:
- *CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.
- *THE COLONY SHOPS, 397 Madison Avenue.
- *JOHN GUIDOTTI & BROTHERS, 413 West 16th Street.
- *RENWICK C. HURRY, 6 West 28th Street. Pictures and paintings.
- *MARY LENT, 9 East Eighth Street.
- *JANE WHITE LONSDALE, 114 E. 40th Street.
- *J. HATFIELD MORTON, 229 E. 37th Street.
- *PAVEL, LINDEMANN & COMPANY, 460 4th Ave. Reproductions of old Glass.
- *EDITH RAND, 161 West 72d Street.
- *THE ROSENBAACH COMPANY, 273 Madison Ave.
- *THE 16 EAST 13TH STREET ANTIQUE SHOP.
- *MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.
- PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.
- *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
- *PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.
- POUGHKEEPSIE:
- WALTER & DRAPER, 103 Market Street. General line.
- *J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
- QUOQUE, L. I.: ILLAHEE HOUSE, Montauk Highway. General line.
- SLOATSBURG: J. W. WOOD, Orange Turnpike. General line.
- SYRACUSE:
- *YE OLD CURIOSITY SHOP, 319 No. Clinton St.
- *WOMEN'S EXCHANGE INC., 624 South Warren Street.
- *WARSAW: J. CAHILL.

OHIO

- *CINCINNATI: J. P. ZIMMERMAN & SONS, 1013 Walnut Street.
- CLEVELAND:
- GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.
- HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line.
- COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.
- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street. General line.
- WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.
- YELLOW SPRINGS: MRS. JAMES E. KELLY, North College Street. General line.

OREGON

- PORTLAND:
- RAYMOND'S ANTIQUE SHOP, 705 Davis Street. General line.
- THE FRENCH SHOP, 410 Morrison Street. General line.

PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.
- BETHLEHEM: A. H. RICE, 519 North New Street. General line.
- CHESTER: CLARENCE W. BRAZER, Crozer Building. Furniture.
- DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
- ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
- HARRISBURG: SALTZGIVER'S ART AND ANTIQUE SHOP, 223 N. 2nd St. General line.
- MALVERN: WM. BALL & SON. Brasses.
- *MANHEIM: DAVID B. MISSEMER. General line.

PENNSYLVANIA (continued)

PHILADELPHIA:

JAMES CURRAN, 1625 Pine Street.

*SAMUEL T. FREEMAN & Co., 1519 Chestnut St.

*FERDINAND KELLER, 216 South 9th Street.

EMMA L. MIDDLETON, 114 W. Rittenhouse Street, selected antiques. Germantown.

*PHIL. ANTIQUE COMPANY, 7th and Chestnut Sts.

*MARTHA DeHAAS REEVES, 1026 Pine Street.

*ROSENBACH COMPANY, 1320 Walnut Street.

*ARTHUR J. SUSSEL, 1724 Chestnut Street.

*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M.B. COOKEROW, 265 King Street.

SELLERSVILLE: on Bethlehem Pike, Ira S. REED. General line.

WAYNE: "THE LANTERNS," near Lincoln Highway. General line.

WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.

YORK: BERGMAN ANTIQUE SHOP, 322-326 South Duke Street. General line.

ZIONSVILLE: DAVID C. HIESTAND'S FARM, Lehigh County. General line.

RHODE ISLAND

BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.

*EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street.

*PAWTUCKET: G. R. S. KILLAM. Clock Parts.

PROVIDENCE: MABEL K. ROGERS, 115 Waterman Street. General line.

VERMONT

*BRANDON: HARRIS ANTIQUE HOME.

*BURLINGTON: EVERETT ANTIQUE SHOP, 161 South Winooski Avenue.

CHESTER: EVA C. HOSMER. General line.

MARSHFIELD VILLAGE: A. R. COLE, Main Street. General line.

MIDDLEBURY: GARDNER J. DUNCAN, 74 Main Street. General line.

TAFTSVILLE: THE OLD ATTIC. General line.

*WOODSTOCK: E. W. ALLEN.

*WINDSOR: YE MIRROR INN.

VIRGINIA

RICHMOND: *J. K. BEARD.

WASHINGTON, D. C.

*MRS. CORDLEY: 812 17th Street, N. W.

*GEORGE W. REYNOLDS, 1742 M Street, N. W.

*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

WEST VIRGINIA

MARTINSBURG: G. B. STANSBURY, 213 S. Maple Avenue. General line.

RONEY'S POINT: STONE HOUSE. On National Highway.

ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

HERBERT F. KNOWLES
*Antiques**Fine collection* old iron hinges, latches and fireplace accessories, cooking utensils in iron, tin, copper and brass.

Sandwich and pressed glass; old needlework pictures; hooked rugs; lamps; early American furniture.

Tall kitchen dresser, high back settee; two corner cupboards in pine.

(AT THE SIGN OF THE CANDLESTICKS)
STATION 20

WINDSOR, CONNECTICUT

A Little Hard to Find but Worth Looking for
The MANSION**O**F special interest in a collection of early American furniture, glass, prints and needle-point pictures:

Four Hepplewhite chairs, two arm, two side, rare pieces; very fine Hepplewhite serpentine-front card table; cherry chest of drawers, French splay feet, unusual with original brasses; four chairs and sofa, Duncan Phyfe influence; high-post tester-top bed, maple; some interesting curly maple pieces.

Mrs. JOHN D. HUGHES*Broad Street West* STRATFORD, CONNECTICUT
Telephone, STRATFORD 1158**BIRDSEY HALL***Built in 1805*

Contains furniture of its period and earlier pieces; also a good selection of

PEWTER and GLASS*Four miles up the hill from Torrington to Cornwall***C. & R. HANNA**

GOSHEN :: :: CONNECTICUT

*Glass**Mirrors**Lamps***Miss O'Herron***Antique
Furniture*100 WENDELL AVENUE
PITTSFIELD, MASSACHUSETTS**EDWARD A. CROWNINSHIELD**

Begs to announce that after many years of purchasing antiques in America and in Europe—particularly in Italy and England—he has decided to place his long experience at the service of the collecting public.

To that end he has opened an establishment at Stockbridge, Massachusetts.

It will be known as THE OLD CORNER HOUSE.

Here are assembled excellent collections of *American, English and Italian antiques, including rare Glassware and China, particularly Lowestoft.*

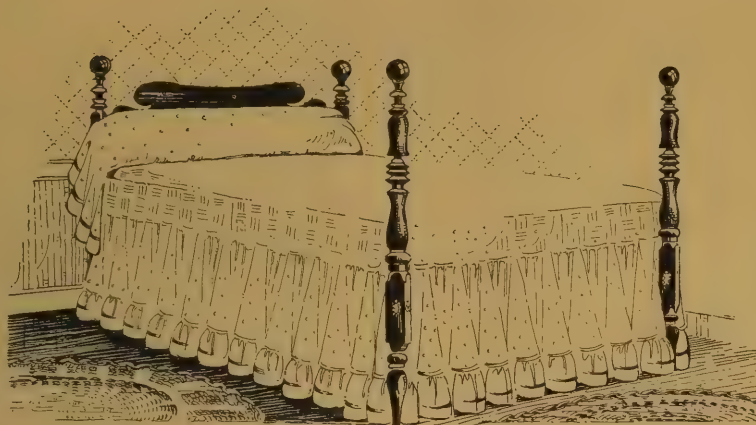
Inspection of these is invited.

THE OLD CORNER HOUSE :: STOCKBRIDGE, MASSACHUSETTS

An Unusually Interesting Piece

from our collection of

Antique Bedsteads



A Quaint Post Bedstead of Maple

RESCUED from long banishment in the obscurity of some dim New England attic, there occasionally appears in our collection a rare old maple bedstead—or at least a set of ancient carven posts.

For it was a shrewd Yankee custom to “dicker” for a bed at so much the post; and for this reason it is that the foot posts were not infrequently the more elaborately designed.

TO the close observer, the bedstead illustrated, suggests in its curiously wrought ball, bell and vase turnings, the widely sought Dutch Colonial influence of two centuries ago.

Rare old beds with quaintly unusual turnings are a specialty with us; and it is our pride that they are put into perfectly sanitary condition with our antique maple finish—ready for immediate use.

*Our collection of Early American furniture in old maple and pine
is ever growing in interest and diversity*



Jordan Marsh Company

BOSTON



Three or One

THIS fine Georgian mahogany dining table is made of three complete parts. This makes it particularly interesting to the collector who wishes to vary the size of his dining table to suit the number of his guests. Four can dine comfortably around a single unit, and the other two sections can be used as individual tables anywhere desired. It is only the work of a moment to assemble the three into one when the occasion arises.

The table is nine feet long and four feet seven inches wide when complete. Each of the three pedestals terminates in three spread legs, which have brass casters.

This piece is but one of our collection of rare antiques assembled on our third floor. We offer you only those pieces which we know to be authentic and which represent the highest development of the crafts of their time.

Correspondence with collectors and museums is solicited

SHREVE, CRUMP AND LOW COMPANY

Founded in 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts

OCTOBER, 1924

ANTIQUES



EARLY NINETEENTH CENTURY DOLL :: EARLY
EIGHTEENTH CENTURY SETTLE CHAIR

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



EIGHTEENTH CENTURY CORNER CUPBOARD WITH SHELL CARVED IN THE WOOD

I. SACK
OLD NEW ENGLAND FURNITURE
85 *Charles Street*
B O S T O N

Just One Shipment Has Been Returned to Me

IN all the months during which I have been carrying on the sale of antiques by mail, I have had just one and only one article returned to me by the purchaser. I can offer no better testimonial to the accuracy of my photographs and descriptions or to the degree of assurance with which new clients may trust to the reliability of the service which I offer.

If you like the simpler old-time things—the things which old-fashioned folk used in their homes some three or four generations since, and which they and their descendants guarded with thrifty care—you should study my photographs and consult my lists.

Once in a while I may acquire a museum specimen, but in the main I try to secure antiques for people who wish to use them in their homes.

And please remember that this illustrated list is but a partial one. Look over previous numbers of *ANTIQUES*, send for my descriptive circulars, and I am quite sure that you will find something that will suit your need.

THIS MONTH'S ILLUSTRATED OFFERINGS

Please order by number as indicated in the pictures

- | | | | |
|---|---------|---|---------|
| [1]—Eli Terry clock; mahogany case; wooden works. Perfect in every respect. | \$50.00 | works in good running order; case in pine mahoganyized. | \$60.00 |
| [2]—Cherry bed. Posts with Dutch ball tops; headboard has fine cut-outs and is paneled; 46" high, 49" wide, 75" long. Needs refinishing. | 40.00 | [10]—Old whale oil lantern; 12" high. Has circular globe measuring 7" in diameter. | 12.00 |
| [3]—Dressing table; drawer fronts mahogany veneer; balance cherry. 39" high to top of back; 42" long, 26" deep over all. Needs refinishing and very slight repair. | 45.00 | [11]—Maple day-bed; 56" long, 24" high, 24" wide. Spool turnings. | 28.00 |
| [4]—Solid cherry six-legged table; legs carved in the rope or twisted pattern; Measures 42" x 19" with leaves down, 42" x 55½" with leaves up. Is a handsome table and in perfect condition. | 65.00 | [12]—Gilt-bronze candlesticks. French Empire; beautiful detail; 11½" high. The pair. | 20.00 |
| [5]—Old butler's cupboard, made of beech; two small side panels at top and small inner door in curly maple. Base 47" wide x 22" deep x 48" high; top 11" deep x 33" high. Has been cleaned to natural wood. | 135.00 | [13]—Cherry bureau. Height 38", depth 21", width 45". Top, sides and bottom each made of a single board. Can be used as it is. | 55.00 |
| [6]—Quaint octagonal bedside stand; top 22" x 22" in cherry; balance in curly maple. Would go admirably in curly maple bedroom. | 27.00 | [14]—Cherry slant top; fine sturdy old model; plain interior; 40" wide, 42" high, 18" deep; needs refinishing. | 55.00 |
| [7]—Ladder-back chair of very good model. Has flat curved arms; spool turnings at seat posts and on finials; splint seat. Needs refinishing. | 14.00 | [15]—Settee on rockers, or "Rockee." Has guard at one end for holding baby. Rockers come off if desired. 61" long, 28" high. | 30.00 |
| [8]—Sheffield cake basket, with handle; 9¾" x 12". | 14.00 | [16]—Old brass andirons in perfect condition; 18" high. | 23.00 |
| [9]—Grandfather's clock. Brought over from Holland; 81" high, 17" wide over all. Floral paintings on dial; wooden | | [17]—Prism lamp. Brass base and pedestal in floral design; 23" high; globe 7" in diameter, etched with windmill scenes; prisms 7" over all. Has been electrified. | 50.00 |
| | | [18]—Mahogany tilt-top table. Measures 22½" x 14¾". Recently refinished. Condition perfect. | 30.00 |
| | | [19]—Cherry one-drawer stand; 19" x 19"; Hepplewhite legs. Condition perfect. | 18.00 |
| | | [20]—Set of two old ladder-back chairs of generous dimensions; 40" high; seat 20" x 17"; new rush seats. Have had some repairs. The pair. | 28.00 |

J. F. CAHILL ♦ *Antiques by Mail*
WARSAW, NEW YORK



Chest on Frame—Maple, in the rough but fine condition.



Pair of Mahogany Empire Chairs, in the rough, but good condition.



Banister-back Arm Chair, in the rough, restored and ready for seat and finish.



Dutch Table, Maple, in the rough, fair condition.



Chest on Chest, Maple, in the rough, but fine condition.

IF you wish to secure antique furniture, whether simple pieces of usual type or rare examples such as are coveted by connoisseurs, you are invited to examine my comprehensive stock. As the description accompanying these pictures makes evident, I tell the whole story concerning

every piece which I offer. Usually I prefer to keep specimens in the rough until the purchaser has expressed his preference as to the nature and extent of restoration to be applied. Prices, photographs, and further information will be sent to responsible inquirers.

COLLECTORS' LUCK, Pembroke, New Hampshire

Telephone SUNCOOK 69-14

E. R. GUERIN

On the trolley line between Concord and Manchester.



Set of fine Chairs, in the rough, ready for finish.



Tip Stand, Curly Maple top, in the rough, but fine condition.



Dutch Chest of Drawers, Hardwood, a rare type.



Desk—Maple, restored in oil finish, original brasses, drawer fronts curly, middle drawers carved.



3 foot Tip Table, in the rough, but in fine condition.

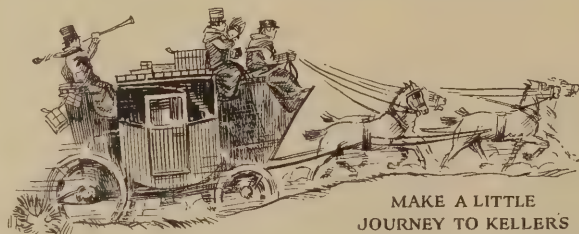
Not Only FURNITURE at Keller's

FINE old furniture at Keller's—that, everyone knows. But it would be a mistake to think that furniture is the only thing or even the principal thing worth looking for in this surprising establishment.

If you prefer the luscious colored, deeply cut and nobly proportioned old Bohemian glass to the modern imitations, you should see Keller's old Bohemian. If you care for hall-marked English silver or the quieter designs of early American silversmiths you should examine Keller's collection. If china, whether simple English patterns, rare lustre, or the richly decorated wares of the Continent appeals to you, go to Keller for it. Remember that the world's markets are open to Keller and that he makes them open to you.



OLD ENGLISH SILVER



MAKE A LITTLE JOURNEY TO KELLER'S

Ferdinand Keller

216-224 SOUTH NINTH STREET

Philadelphia, Pa.

PRIVATE SALE *of a* CHOICE COLLECTION

GENUINE 18th century furniture which represents years of exacting selection by a connoisseur for his personal use and enjoyment seldom comes into the market in such way as to afford opportunity for leisurely selection from a varied accumulation.

The list printed below describes several items from my own collection, which I offer for sale. They



are the best of their kind, and, quality considered, are reasonably priced.

Photographs and further detailed information concerning any of these examples may be had on request. The rare opportunity now offered may be accepted by residents of any part of the United States, in full confidence as to the character and worth of every item.

SECRETARY DESK (c. 1770)

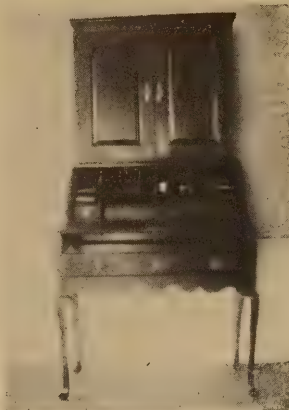
Representing the best of Philadelphia craftsmanship. Compare Plate VII, Pennsylvania Museum *Bulletin* for May, 1924.

DESCRIPTIVE LIST OF ITEMS

1. SHEARER SIDEBOARD. Mahogany, richly inlaid; original brass rail. Length 7', 2", depth 36".
2. PAIR MAHOGANY KNIFE URNS. Inlaid. Height 28½".
3. SINGLE KNIFE URN. Black lacquer; pearl inlay. Height 29".
4. FOUR CHAIRS. 2 side, 2 arm. Mahogany; ball and claw feet. Elaborate pierced and scrolled back. Probably the finest chairs, individually, in existence. Chippendale, 1780. *Illustrated ANTIQUES, Vol. V., No. 3, p. 107.*
5. PAIR CHIPPENDALE ARM CHAIRS. Mahogany; canted arms. Exquisite examples.
6. THREE TIER SERVING TABLE. Mahogany; tripod base; snake head feet.
7. PAIR CHIPPENDALE MIRRORS. Wood, carved and gilded. Upper glasses painted in Chinese taste. Height 6'. Important pair. *See illustration.*
8. SINGLE MIRROR. Like above, except that upper glass is not painted.
9. CARVED WOOD MANTEL. Adam, circa 1800.
10. EMPIRE MIRROR. Painted. Height, 4'.
11. MARTHA WASHINGTON MIRROR. Carved phoenix in scroll. Mahogany and gilt. Height, 5', 6".
12. GILDED AND CARVED MIRROR. Charles II. Height, 5', 6".
13. BRACKET CLOCK. Jos. McCabe, London 1790. Mahogany case.
14. BRACKET CLOCK CHIMES. Jos. Martineau, London. Mahogany case.
15. BRACKET CLOCK. Mahogany case. English. Sheffield dial.
16. LOW BOY. Mahogany. Typical example of Savery.
17. DOUBLE CHAIR BACK SETTEE. Walnut, with marquetry.
18. SET OF GARNITURES. Lowestoft, Chinese decorations. Perfect condition.
19. PAIR LOWESTOFT URNS. Sepia medallions. Height, 27".
20. CHIPPENDALE POLE SCREEN. Mahogany tripod base; ball and claw. Panel of needlepoint of the period. *See ANTIQUES, Vol. V., No. 4, p. 205.*
21. PAIR CHIPPENDALE TORCHÈRES. Mahogany. Wonderful specimens.
22. SHERATON DINING TABLE. Mahogany.
23. PAIR MIDNIGHT BLUE JARS. Teak lids and bases. Circa 1600.
24. SEVERAL JADE, ROCK CRYSTAL and ROSE QUARTZ BOTTLES. Height, 8".
25. THIRTEEN FLEMISH & BRUSSELS TAPES-TRIES. Important. SATIN WOOD BAROMETER. Perfect order. Sheffield dial.
26. CORNER CUPBOARD. Bow front; mahogany. Lined with blue silk. Dentilated moulding. Cupboard below; glass doors above. Height, 8'.
27. WING CHIPPENDALE BOOKCASE. Mahogany. Broken arch pediment. Height, 8'; length, 10'.
28. SECRETARY DESK. Philadelphia, 1780. Mahogany. Scroll pediment; piercing between scrolls. Important piece. Height, 8'.
29. SECRETARY DESK. English; mahogany. Scroll with piercing. Also very important piece.
30. TILT TOP TABLE. Mahogany. Carved rim; tripod base, ball and claw. Exceptional.
31. MAHOGANY TRAY. 18 x 24" with 2" pierced edge.
32. FOUR POST CHIPPENDALE BED. Slender posts; foot posts beautifully carved. Cornice.
33. FOUR POST BED. Mahogany. Forward posts massive ball and claw. Rare example.
34. FOUR POST BED. Mahogany. All posts very slender and with overcarving of vines on reeding. Has cornice. Exceptionally choice and beautiful.
35. PHILADELPHIA CLOCK. Mahogany. High case, with pierced scroll.
36. HIGH CASE CLOCK. Circa 1650. Seaweed marquetry.
37. THREE CHIPPENDALE CHAIRS. Mahogany. Gothic backs; straight legs.
38. BUREAU. Mahogany and curly maple.
39. WINDOW SEAT. Mahogany. Formerly property Richard Canfield.

ADRIEN F. WELLENS

345 West 88th Street
NEW YORK CITY



QUEEN ANNE DESK
Cherry

NOW that the STEPPING STONE is before you, won't you allow yourself just a glimpse within,—enough to be assured of the worthwhileness of a visit? The interior of the old house is quite as fascinating as the gray, vine-clad exterior; and besides it is quite filled with enticements in the way of ancient things. Here I can show only a few of them.

And there is so much else; the Ives Collection ship model published in Nutting's *Pilgrim Century*, for example—with furniture, pewter, glass, china, prints in endless variety. And, whether you write or call, remember that the hospitality of the Stepping Stone is known from coast to coast.



THE STEPPING STONE

Marie Gouin Armstrong

277 Elm Street

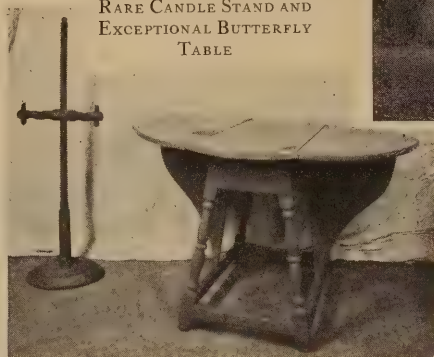
WEST HAVEN, CONN.

Seven minutes from New Haven Station



CHEST ON CHEST
Cherry, in superb condition

RARE CANDLE STAND AND
EXCEPTIONAL BUTTERFLY
TABLE



DAINTY LOWBOY
Cherry



10 minutes from Liverpool
20 minutes from Chester

J. CORKILL

ESTABLISHED 1866

ROCK FERRY, BIRKENHEAD, ENGLAND

Cables: Antiques, Birkenhead
Telephone: Rock Ferry 198

SETS of Chippendale, Hepplewhite and Sheraton period chairs always in stock.

D-end mahogany dining tables as shown, in stock in various sizes. Also Phyfe period dining tables on one, two and three blocks. Sewing and writing tables on square or turned legs and a good selection on pillar and block.

Old papier-mâché trays and boxes.

Old Staffordshire pottery figures in great variety.

Oak tables, chests, chairs, wardrobes, cabinets and dressers.

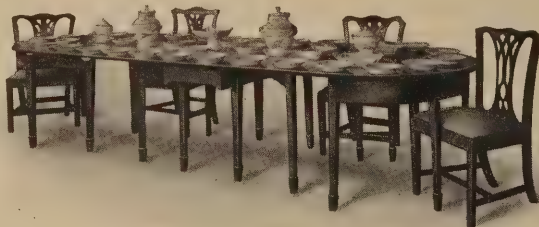
ODD specimens Chippendale, Adam, Hepplewhite and Sheraton period arm and single chairs.

A large stock of genuine old pewter plates, dishes, tankards, inkwells, candlesticks, etc.

Rush-seated spindle and ladder-back chairs, and a number of quaint old farmhouse chairs of most unusual patterns.

Beautiful old English

silver and Sheffield plate, including four Adam period candlesticks by T. Daniell, date 1782, and a pierced and embossed silver cake basket by Edward Aldridge, London, 1770.



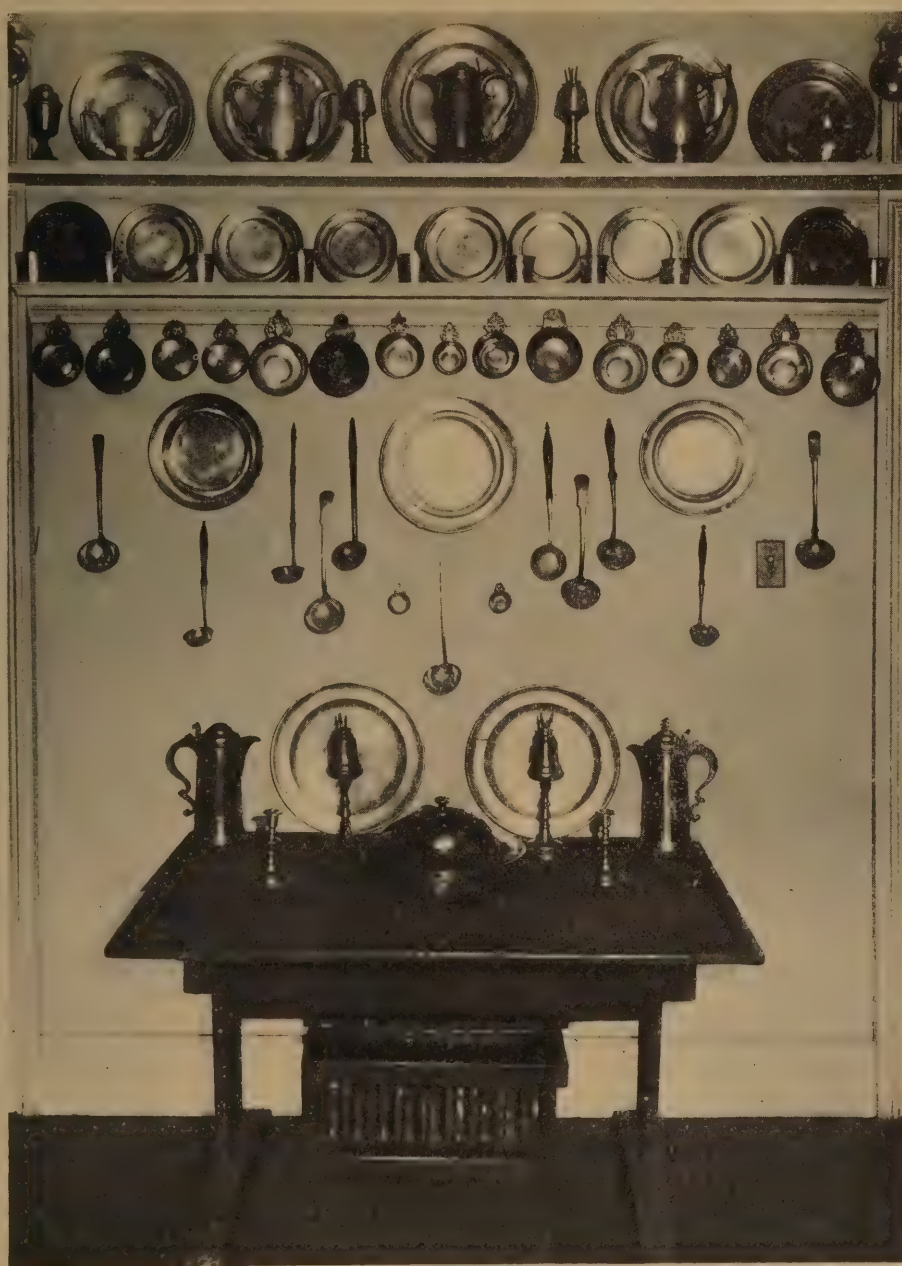
One of the Most Comprehensive Stocks of Genuine Antiques in England

AMERICAN PEWTER

BY

J. B. KERFOOT

THIS LONG LOOKED-FOR VOLUME WILL APPEAR NEXT MONTH :: ITS TEXT WILL PLACE THE HARVEST OF FOURTEEN YEARS' RESEARCH AT THE SERVICE OF COLLECTORS :: ONE HUNDRED FORTY PAGES OF MAGNIFICENT ILLUSTRATIONS :: TWO HUNDRED NINETEEN MARKS BY ONE HUNDRED SIXTEEN MAKERS REPRODUCED :: THE EDITION IS LIMITED :: THE PRICE IS FIFTEEN DOLLARS :: ORDERS MAY BE SENT TO J. B. KERFOOT, THE HOUSE WITH THE BRICK WALL, FREEHOLD, NEW JERSEY



A PANEL IN THE AMERICAN-PEWTER ROOM AT THE HOUSE WITH THE BRICK WALL, AT FREEHOLD

EDWARD A. CROWNINSHIELD

Begs to announce that after many years of purchasing antiques in America and in Europe —particularly in Italy and England—he has decided to place his long experience at the service of the collecting public.

To that end he has opened an establishment at Stockbridge, Massachusetts.

It will be known as THE OLD CORNER HOUSE.

Here are assembled excellent collections of *American, English and Italian antiques, including rare Glassware and China, particularly Lowestoft.*

Inspection of these is invited.

THE OLD CORNER HOUSE

::

STOCKBRIDGE, MASSACHUSETTS



This rare WARWICK CRUET is from my collection of early English silver. The London mark is of 1770. Details of the design, especially the boldly curved and interestingly footed supports, betray the maker's enthusiasm for the recent discoveries in Pompeii. I have many other specimens of the fine handiwork of English and American silversmiths, and I am in a position to supply almost any requirement.

GEBELEIN

79 CHESTNUT STREET BOSTON, MASS.
A Name that Stands for the Finest in Silver



AMERICAN MIRROR IN MAHOGANY AND GILT
About 1750-70 Original Condition Chippendale Influence

CHOICE EXAMPLES OF Early American Furniture, Clocks and Mirrors. Rare Lowestoft China, and other objects of interest to the collector.

THE COLONY SHOPS, *Antiques*
GINSBURG & LEVY
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EDITH RAND & ANTIQUES

161 WEST 72ND STREET, NEW YORK CITY Telephone ENDICOTT 8585

Be Individualistic! Own pieces no one else can

We specialize in Early American Antiques. Visit our shop and learn true values. We shall delight in serving you.

GLASS PEWTER OLD LAMPS POTTERY HOOKED RUGS

We specialize in historically correct reproductions of wall papers and chintzes. No better background can be found for antiques.



This Will Announce

the opening of our New
York Shop located at

52 East Fifty-Sixth St.
October 25th, 1924

For our New York Shop we
have collected the very
finest examples of

Early American & English
FURNITURE
&
Artistic Embellishments

This shop will be under the
management of
Mr. Thomas McCreedy



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NEW YORK CITY

384-386 Broadway
FLUSHING, LONG ISLAND

H. M. REID

TRENTON :: NEW JERSEY
CONTINUING

Fall Auction of Antiques

TUESDAY, OCTOBER 14
WEDNESDAY, OCTOBER 15

AT 11 A.M., *Daylight Saving Time*
AND THROUGHOUT THE DAY

AS at all of our sales there are pieces of
rarity, some that are ordinary and some
just in between. No matter what par-
ticular piece you seek or the particular group to
which you belong (collector, amateur or con-
noisseur) you will find something to please your
taste and your purse. If you've never been to
one of our sales we extend a special invitation to
you; if you have been, we know you will come
again without special invitation.

Here are a few of the pieces you will find.
There will be many others.

Slope-top desks; maple high-post beds; walnut
highboy; especially nice Duncan Phyfe table
with brass feet, two dragons, one on each side of
pedestal; wonderful old lowboy or dressing table
of early American walnut, about 1750 period;
tilt tables in many sizes with dish and piecrust
tops; Colonial drop-leaf tables; old bureaus and
chests of drawers in mahogany, walnut and
cherry; some splendid old Windsor chairs, also
sets of six in Sheraton, Chippendale and Hep-
plewhite; Colonial and Martha Washington
mirrors; old French grandfather clock, eight feet
tall, lavishly inlaid and in perfect condition;
some very fine sets of gold candelabra and brass
candlesticks; old silver tableware and all kinds
of antique glass, pewter, etc.

There will also be an extraordinary display of
oriental and hook rugs, comprising over 100 of
each of these makes, showing many beautiful
ideas in hand weaving. Now on exhibition and
sale positive.



REID'S *Antique and Art Galleries*

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Founded 1889

H. M. REID, *Auctioneer*

FIREARMS, *ancient & modern*, BOTTLES, ANTIQUES

THIS IS THE SHOP
OPPOSITE THE OLD
WILSON TAVERN,
AN EIGHTEENTH
CENTURY INN AND
POSTING STATION.
SHOP AND TAVERN
BOTH INVITE YOU



STILL PRESERVING
THE LOOK OF TIMES
PAST, AN AIR OF HOS-
PITALITY, THESE OLD
BUILDINGS OFFER
AN UNSURPASSED
BACKGROUND FOR
THEIR COLLECTIONS

IF you have not the book, why not consult the author? Van Rensselaer's *Early American Bottles and Flasks*, in the field which it covers, offers the working basis for every collector.

The author's collection is displayed at the WILSON TAVERN and the author himself is available to safeguard every purchase by advice based on long study and exacting research.

THE Van Rensselaer collection of firearms likewise represents careful and expert selection from many sources, ancient and modern. To these things as well as to an exceptional group of colored prints, specimens of Lowestoft china, early glass, metal wares (large stock of early iron and tin fireplace fixtures and utensils) and rare old furniture, the WILSON TAVERN AND SHOP offer an appropriate and fascinating background.

STEPHEN VAN RENSSELAER

The Crossroads

Telephone, PETERBOROUGH 277

PETERBOROUGH, N. H.



HEPPLEWHITE DINING TABLE (c. 1780)

Of mahogany; divided into three parts so that the ends of the centre section may serve as wall tables when the full extension of the piece is not required. The inlay is distinguished and the triglyph motive quite unusual.

THE collection of Breakfast and Dining Tables now on exhibition at the ROSENBACH GALLERIES includes such rare three-part types as that here illustrated, together with drop-leaf examples, some of them inlaid with satinwood.

The periods represented are mainly those of Hepplewhite and Sheraton. The variety of fine tables makes this display doubly notable.



ANTIQUe FURNITURE :: RARE BOOKS :: PRINTS :: TAPESTRIES :: OBJECTS OF ART

The ROSENBACH COMPANY

273 MADISON AVENUE, *New York* • 1320 WALNUT STREET, *Philadelphia*

ANTIQUES

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HOMER EATON KEYES, Editor
 PRISCILLA C. CRANE, Assistant Editor ALICE VAN LEER CARRICK, Editorial Consultant
 * * *
 LAWRENCE E. SPIVAK, Business Manager
 G. WARREN WHEELER, New York Representative, 25 West Broadway
 Telephone, Barclay 7448
 SIDNEY M. MILLS, New England Representative, Boston Office
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It is, therefore, regrettably necessary to withdraw all offers to supply this volume at any stated price. Bound copies of subsequent volumes, as well as certain single numbers—other than the first—of Volume I, are, however, still obtainable.

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WINDSOR STAND (*second half of eighteenth century*)

Probably the oldest of known Windsor stands and possessed of the finest turnings. Leg ends penetrate the top, which is slightly dished. *Collection of John H. Halford.*

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VI

OCTOBER, 1924

Number 4

The Editor's Attic

The Cover

THE doll of bland countenance who reposes on this month's cover would seem to date from the late thirties or early forties of the last century, that is, if judgment may be based on her costume. But her expression of satisfaction is no doubt attributable to the fact that she is seated in an ancestral piece of furniture, which may have belonged to her great-grandmother or even to a more remote forebear. Doll and settle both belong to Miss Edith Rand of New York City.

Hints on the Restoring of Antiques

METHODS of restoring and preserving objects of antiquarian interest, such as prints, enamels, wood carvings, and various metal wares, frequently constitute a jealously guarded secret of the expert. Sometimes, indeed, the methods employed are purely empirical, and hence are so devoid of scientific foundation as to render the results of their application a matter of luck rather than of sound prevision.

Readers of ANTIQUES, therefore, who encounter problems with foxed prints, rotted silver, cracked enamels, lichen-covered inscriptions on stone, and the fouled surfaces of ancient wood, are advised to peruse the two pamphlets on the *Cleaning and Restoration of Museum Exhibits* published by the Department of Scientific Research, of Great Britain.

These pamphlets, one issued in 1921, the other in 1923, are the result of a series of experiments carried on by Dr. Alexander Scott, F.R.S., eminent both as chemist and as antiquary, at the request of the Trustees of the British Museum. Several processes devised by Dr. Scott in a laboratory arranged for his use in the Museum are described in the two pamphlets, and their results illustrated with "before and after" photographs.

In certain instances the printer appears to have reversed the correct order of the pictures, since those labelled "before" are, at times, clearer than those bearing the heartening legend "after." Be that as it may, it seems an attested fact that chemical means intelligently applied are capable

of producing the actual rejuvenation of many an anciently mouldering relic. Most of the processes described appear to be so safely within the resources of average ingenuity that the Attic does not hesitate to recommend a study of them, even to the amateur. Copies of the pamphlets under the entitlement cited above may be had, at two shillings each, on application to His Majesty's Stationery Office, Imperial House, Kingsway, London, W. C. 2.

Baxter and Le Blond

THE subjoined letter from Letitia Hart Alexander of Louisville, Kentucky, may offer an agreeable diversion from the present excitement over Currier prints. In England there has been, for some time, as readers of the foreign notes in ANTIQUES are aware, quite a run on Baxter prints, and on the prints of Baxter's successor, Le Blond. Baxter's beginnings slightly antedate those of the American Currier. His first work appeared in 1829. Le Blond, however, is virtually a contemporary of the New York lithographer; for Yoxall* attributes the former's products to the years 1850-1862. He might justly have extended the period by some ten years.

Baxter deserves recognition, if only on the score of developing an ingenious and effective process of color printing. His method was, in brief, as follows. From a copper or steel plate he first printed the outline of his design upon a special paper. Over this outline he applied color after color—sometimes tint after tint—by means of successive imprints from wood blocks. Each of such imprints required the use of a separate block and called for the exercise of great care to insure both the accurate placing and the correct value of the color employed. Baxter prints were thus laboriously built up, as many as twenty impressions often being necessary to the completion of a single picture.

The inventor of this process mixed his own inks, personally supervised the making of his plates, and kept a watchful eye on every step in the printing. The result is to be credited with at least a high degree of technical excellence. Baxter's prints were popular; they were utilized for

*Sir James Yoxall, *The A. B. C. About Collecting*, New York, 1923.



LE BLOND PRINT—*Crossing the Brook*

Produced probably between 1850 and 1862, Le Blond prints are highly popular with some collectors. Others find them sentimental and insipid. Individual opinion will depend largely upon point of view.

book illustration, and certain of his subjects found a ready market when issued as individual pictures for household decoration.

In time, various other printers secured licenses from Baxter to utilize his process in the making of prints. Among these was Le Blond, who published a considerable number of small items representing scenes from country life. Le Blond's products lack the exactitude which characterizes the work of Baxter, but the spirit of his subjects is similar. Indeed, he even made use of some of Baxter's original plates.

Two Le Blond prints belonging to Miss Alexander are here reproduced. Their color is clear and pleasing, even if not noteworthy. Some of the tints have evidently been applied under considerable pressure, which gives to the surface of the sheet, here and there, a slight effect of embossing or modelling. The subjects are characteristic: simple and rather obvious scenes of country life in which everybody appears to be both virtuous and happy, after the accepted Victorian convention.

Such representations are certainly restful; and Mr. Hayden is, no doubt, correct in attributing the English public's sudden affection for them to a kind of retrospective yearning for times of quietude and contentment such as the World War seems to have ended forever. Yet artistically they may hardly be accorded high rank. Their drawing is usually perfunctory and their coloring stereotyped; while their subjects and the treatment of them are calculated to appeal to somewhat superficial sentiment. But such sentiment is perhaps of a kind which the present somewhat brazen age might do well to cultivate. Furthermore, these little pictures, whatever their shortcomings, illustrate certain painstaking methods of production which are today extinct and are likely to remain so.

The way having thus been somewhat hastily cleared, Miss Alexander now occupies the Attic floor:

The Editor of ANTIQUES:

Looking over a file of ANTIQUES for information on quite a different subject, I was attracted by a paragraph on page 86 of the August, 1923,

issue,* entitled *Antiques Abroad*, by Autolykos†, with sub-heading, *Print Mania*, in which the writer uses a vitriolic pen to impale those little humming birds of the print world called "Le Blond Ovals."

He calls them "honeyed flapdoodle" and considers their popularity "a reaction from years of bitterness." Does he mean the late World War? I cannot see why he uses many words and good paper to "hope that every reader of ANTIQUES will join in stemming this wave of insanity, if it should pass Ellis Island." He calls them "inane," "trivial," and "insipid," and gives the titles of some of them, calling them "absurdly inept," though he puts in this sentence, "But the prices for absurdities a few inches square are too preposterous!" thus showing that the poor things have a money value in the eyes of at least a few crazy collectors. It is a good rule, even in collecting, to assume that there is some value, commercial or artistic, in any object for which the rank and file of collectors will pay "preposterous" prices to own. It is not often that a seller is fortunate enough to find a perfect moron who is willing to pay large prices for anything having no value, real or assumed.

The above is just a preliminary to calling the attention of readers of ANTIQUES to the fact that some of these pestilential little prints passed Ellis Island, with other undesirable aliens, many a year ago, and, like other aliens, good and bad, did not stop in the port of entry, but continued on to Kentucky. There the little flock roosted.

Thirty or more years ago they came into my house from the break up of another family. I have six in proof condition, meaning that the embossed borders of the mats on which they are mounted are intact; and all of them have the original oval "wedding ring" frames. I had taken, it may be, a primitive and ignorant pleasure in the miniature prints, whose colors are as clear and bright as any ever put on ivory.

I had never troubled myself to find out much about them, until I consulted Sir James Yoxall's book,* when searching for quite different information, and by accident came upon his opinion of Le Blond. Incidentally, I gained much information as to the process of producing them, which is interesting, and read his catalogue of prices. English prices of course. This caused me to look with renewed interest at the small ovals grouped around the mirror of a toilet table, for I found that all of my little flock were listed by Sir James. Three titles out of the half dozen were followed by the word "scarce" and the remainder with a surprising number of shillings as to price.

After reading Autolykos—and Sir James—my interest was greatly increased and I began keeping my eyes open, hoping to locate a few more of the tiny pictures. To date I have located another half dozen. Two were purchased at the same time mine were and from the same person. Two were in a young friend's house, and had belonged to her grandmother, who "broke up" shortly after the Civil War. Two more were in an antique shop, where I was given to understand that they were almost as old as some of the Egyptian excavations!

*Vol. IV.

†Autolykos was the *nom de plume* of Arthur Hayden.

**Ibid.*



LE BLOND PRINT—*The Mill Stream*

If any reader is interested in these small aliens I would like to say that all the subjects that have come under my notice are those of English cottage life, showing a pastoral landscape peopled with the figures of a by-gone time, who were doing the things that the cottage class of English people were supposed to enjoy. All the subjects are as refined as a Sunday school story, none of them picturing those coarser aspects of rural life which some of the Morlands, for instance, show.

These miniatures of English rural life are not as old as the antique shop lady wished me to believe, for the *A B C About Collecting* says "they seem to date from 1850 to 1862." Those dates for a print do not mean great age. In spite of the strictures of Autolykos, I would advise the collector of small antiques to read *A B C of Collecting*, page 261, then go out and search for Le Blond Ovals, and, if successful in the search, to be ready to acknowledge that these prints give a great deal of pleasure, in spite of the fact that one critic considers them "inane," "trivial," and "insipid."

LETITIA HART ALEXANDER.

The "Syren" in Model and Painting

It is not often that the collector of ship models is fortunate enough to possess both a model of some particular old time craft and a painting of it as well. But once in a blue moon the unusual occurs. Mrs. Harold W. Young of Duxbury, Massachusetts, has long owned an excellent model of the clipper ship *Syren*, which in 1856 sailed from New Bedford for France, with her hold bulging with the largest cargo of sperm oil ever exported to the land of the Gascon. Within recent months Mrs. Young has found a contemporary painting of the same vessel signed by S. S. Nichols. Here the *Syren* is represented as passing Boston Lower Light in a brisk wind, which, however, appears insufficient to affect the vessel's stability. Painting and model are here reproduced side by side. Apparently the latter has been denuded of some parts of its rigging, but students of ships will, nevertheless, find interest in making comparison between the two representations.

A Correction

THE ownership of the four-wing butterfly table published in *ANTIQUES* for August was erroneously stated. It should be credited to Donald G. Maxwell.

Batter, Not Molasses

THE example of early pottery which appeared on the cover of *ANTIQUES* for May has lately elicited considerable correspondence. The consensus of opinion holds that this vessel was originally designed, neither as a molasses jug, nor as a container of refreshment for haymakers. Its proper designation is that of "batter jug."

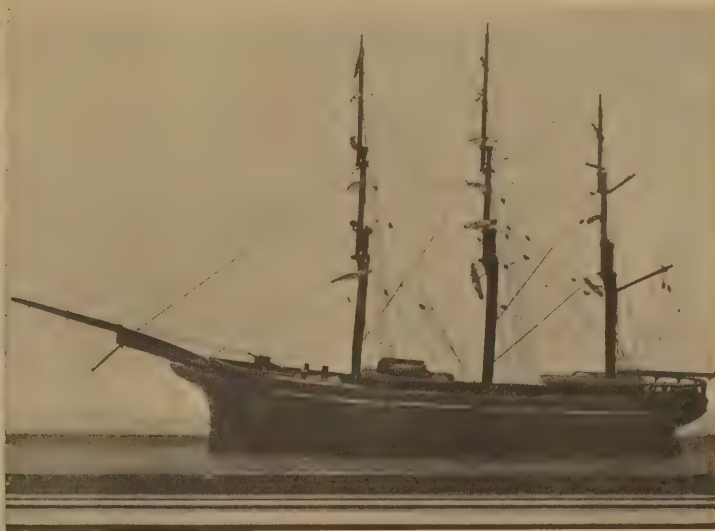
Such a jug was ordinarily fitted with a tin cover, beneath whose warm protection the housewife was wont, of nights, to set her mix of buckwheat batter. By morning the concoction was afoam, and ready to be poured upon a sizzling griddle, there to expand into appetizing discs of brown and delicately perforated tenderness. If the supply of batter outlasted the immediate demand of family appetites, the residue was left in the jug and put away. Later, it constituted the vitalizing element among freshly added ingredients.

Rare today is a really toothsome buckwheat cake. The genus has suffered a decline. Ill-advised admixtures of other cereals with its essential flour have destroyed its characteristic flavor; and too hasty methods of achieving lightness have imparted an excessive polish to its once quaintly indented surface.

Possibly the invention of a self starter for pan cake batter brought about the gradual extinction of the more deliberately brooding jug, and forced late surviving specimens into other forms of employment. On occasion, they may have served to impound molasses; and it is not beyond belief that, now and then, a batter jug was dispatched to the hay field. An Attic visitant, D. Crommett Clark, suggests that, in the latter instances, the libationary burden probably consisted of *switchel*, a drink compounded of water, molasses and ginger. Not infrequently well matured cider was added,—sufficient to lend authority to the brew. Switchel must have proved an effective quencher: the average thirst will hardly survive even the description of it.



Clipper Ship Syren - passing Boston Lower Light.



PAINTING AND MODEL OF THE "PLOUGH BOW" CLIPPER SHIP *Syren*

This ship was chartered out of New Bedford in 1856 with the largest cargo of sperm oil ever supplied to France. A famous vessel in her day, she has been immortalized in model and in painting. The two examples reproduced are owned by Mrs. Harold W. Young.

Rare Windsor Candlestands

By CLARENCE W. BRAZER

AT the L. G. Myers Sale, held in New York in 1921, for the first time publicly appeared what was catalogued as an "Unique Windsor Table" (*Fig. 1*). I well remember the excitement caused by the passing, for a substantial number of dollars, of this little green table which, looking more like as many cents, was minutely inspected and commented upon by the gathered connoisseurs. Up to that time, no such table had been known. The turnings of its three legs and of its stretchers were typical of the Philadelphia Windsor chairs of about 1760, and the piece still bore traces of the original "verdigris" paint in which most of the Windsor porch furniture of that period was finished.

This table is now owned by Mrs. J. Insley Blair, of Tuxedo Park. Its plain top, the largest of any among those characterizing the similar tables since discovered, is twenty-four inches in diameter. The surface shows no signs of ever having been dished or beaded. But the under side is beveled. When originally secured in Baltimore, from a man who had acquired it from an itinerant country dealer, the table had cleats nailed to the under side apparently as a correction to the usual warping tendency of such tops. These cleats, however, were removed during Mr. Myers' ownership of the piece.

It is the belief of Mr. Myers that this table originated in Pennsylvania,—very likely in the same section as that from which the other and more recently discovered stands here illustrated have come; namely, Chester County.

These little tables constitute what is probably the rarest type of so-called Windsor furniture. They have particularly engaged my own interest, mainly because none of the authoritative books on early American furniture (with one recent exception) have illustrated them or have even mentioned their existence. The searching out and arranging in probable chronological order (except as to the Rhode Island type) of the examples shown has, therefore, afforded me a good deal of pleasure.

The present exhibit of nine or ten examples of Windsor candlestands might seem evidence that the type is, after all, not exceedingly rare. It should, however, be borne in mind that these nine or ten constitute the entire number which, after three or four years of careful search, I have been able to locate. On the whole, the *three-legged* Windsor stand appears to be peculiar to Pennsylvania. It is not to be confused with the *four-legged* Windsor table of New England, which is a quite different thing.

All of these Pennsylvania stands have the top supported by only three raking legs, which, in the earliest moulded leg examples, prior to the Revolution, pierce the top and are fox-tail wedged, just as are the similar legs which pierce the seats of the Windsor chairs. After the advent of bamboo turnings, the legs of such stands are let into the under side of the top, which they do not entirely pierce. In these, the wedges being omitted, the legs sometimes get dry and come loose, an example not only of decadent art but of inferior construction as well.

In all cases, the stretchers are inserted in the legs at different heights so as to avoid weakening the legs,—a custom common to all sensible early cabinet

work. The under side of the top is usually found to be inscribed with a circle passing through the centers of the legs, which were spaced by doubling the radius of the sextant. The upper side, in early examples, usually exhibits a beaded edge cut on the solid, and serving to prevent a too easy slipping of the candlestick from table to floor.

An interesting local Pennsylvania tradition has it that the early Windsor craftsmen were wheelwrights who, during the winter season, shaved out chair back spindles from five-eighth inch split hickory, made the tops and hung them up to dry. In the early spring, seats were cut from still wet two-inch gum, or poplar. Then the dry top and leg spindles would be driven in and fox-tail wedged. The drying and shrinking of the seat thus bound all most firmly together. In England it was the custom to heat the



Fig. 1—WINDSOR STAND (second half of 18th century)

The top is of larger diameter than is usual in such pieces. The height is below the average. This is the first of the Windsor stands to attract public attention. Collection of Mrs. J. Insley Blair.



Fig. 2—EARLY PENNSYLVANIA TABLE (c. 1700)

This type of stretcher table, with circular top and triangular support, may perhaps be considered the prototype of the later Windsor stand. The stool at the right is a comparatively late four-legged Windsor. *Author's Collection.*

spindles before inserting them in the bored hole, which, when cool and expanded, they tightly filled.

Windsor craftsmanship, dealing as it did with bored round holes, shaved spindles and bent hoops, was quite different in character from the square-cut mortise and tenon work of the cabinetmaker of the period. The fact that the two kinds of workers had so little in common lends color to the tradition. It is, further, noteworthy that, in early directories, Windsor chair makers are listed in a different category from that of cabinetmakers or of chair makers in general.

To return to the Windsor stand. Its prototype may, perhaps, be found in the triangular and circular top stretcher tables of about the year 1700 which are found not only in Pennsylvania, but throughout New England as

well. Such a table from my own collection is shown in Figure 2. It comes from Chester County. Its height is twenty-six inches; diameter of top, twenty and one-half inches; leg spread, over all, twenty inches at the stretchers. The top is of pine, and beveled. As will be observed, these dimensions are not far different from those of the later Windsor stands.

What appears to be the oldest and most beautifully turned among the Windsor candlestands thus far encountered is that owned by John H. Halford of Bridgeport, Pennsylvania, which is illustrated in the frontispiece. Like the others, this, too, was found in Chester County. It is entirely of oak and was once painted blue and white, though most of the pigment has now been removed. The legs pierce the top and the stretchers are pinned into the legs with wood. The top surface is beaded and dished on the solid. The under side is beveled.

Probably the most graceful Windsor stand (Fig. 3) was formerly in my own collection; but it is now owned by Charles A. Weida of Reading, Pennsylvania. It is very similar to the previously cited example, except that the spread of the legs is more nearly in proportion to the diameter of the top. This lends beauty to the piece, as well as the utility of keeping its feet out of the way. The top of this stand has a flat band about one-half inch wide, about the edge. It is, further, slightly dished. In common with the tops of most other examples of the type, it is warped,—probably the more so in this instance because the wood is entirely of maple, first painted with the old penetrating red, and more recently, with black. It was found in the possession of an old family at West Grove, Pennsylvania.

By far the lightest and most delicate of all the stands shown (Fig. 4) is that owned by Francis D. Brinton of West Chester, Pennsylvania, who found it near New London, Pennsylvania. The top is of walnut, beaded, and dished one-eighth inch. It was originally made up of two pieces



Fig. 3—WINDSOR STAND (second half of 18th century)

Unusually graceful in that the spread of the legs is restricted, a fact which likewise adds to the utility of the piece. *Collection of Charles A. Weida.*



Fig. 4—WINDSOR STAND (second half of 18th century)

The lightest and most delicate of known examples. The heavy cleat beneath the top is a later addition replacing earlier countersunk dowels. *Collection of Francis D. Brinton.*



Fig. 5—WINDSOR STAND (second half of 18th century)

The bamboo turned stretchers and the heavy top, which the legs do not pierce, indicate a transitional type. *Collection of Mrs. M. A. Williams.*

secured on the under side with countersunk wood butterfly dowels, which have now disappeared and have been replaced by a rougher and more modern cleat. One of the stretchers had apparently been replaced before the table was painted with a dark red pigment. This stand is of such light construction that it probably held nothing much heavier than a candlestick; whereas some of the others, during the summer season of long twilights when the candle was not in such demand, might possibly have been used to support flower pots upon the household porches, as is now the customary use for modern stands of similar size.

In the Pennsylvania Museum at Fairmont Park, Philadelphia, may be seen the example illustrated in Figure 5, loaned by Mrs. M. A. Williams. Here we have the transitional type of double knuckled bamboo stretchers with the usual Windsor turned legs. The top is somewhat heavier than occurs in previous examples, and the legs do not en-



Fig. 6 — WINDSOR STAND (*post-Revolutionary type*)
Legs show bamboo turnings and do not pierce the top. Stretchers are quite plain. Less elaborate than the earlier type, but not without considerable subtlety of line and proportion. *Collection of Francis D. Brinton.*

tirely pierce it, although the usual bead and sinkage occur. The top is painted gray, with the legs and stretchers black. This stand, likewise, is said to have been found originally in Chester County along the Maryland border line.

A second example owned by Francis D. Brinton (*Fig. 6*) was found between Oxford and Nottingham near the Maryland border, and is the first example which shows the bamboo turned legs. It probably dates from after the Revolution. The top is of poplar and the legs do not entirely pierce it. The general shape and proportion of the top, which is dished one-eighth inch, are quite similar to those found in the Williams' example, although the diameter is nearly two inches smaller. The piece was originally painted in the regulation "verdigris" green, which was later covered with brown.

In Figure 7 we have three examples still in the collection of T. VanC. Phillips of Westtown, Pennsylvania, who has probably picked up a major-



Fig. 7, A, B and C — WINDSOR STANDS (*post-Revolutionary type*)

The first two stands are quite similar to that shown in Figure 6. The third is far more summary in design and execution and, despite the piercing of the top by the legs, it would normally be considered the latest in date of the entire series illustrated. *Collection of T. VanC. Phillips.*



Fig. 8—A RHODE ISLAND WINDSOR STAND (18th century)

Found in Rhode Island, this stand displays characteristics which differentiate it from the Pennsylvania types illustrated. The upper ends of the legs are gathered into a kind of impost block which is nailed to the top. The leg turnings again are quite different from those characteristic of Pennsylvania stands, though they are strongly suggestive of the turnings found on the legs of certain Pennsylvania chairs. Perhaps the piece is based on reminiscences of Pennsylvania. Collection of Frederick K. Gaston.

The first stand illustrated in Figure 7 bears some similarity to that shown in Figure 6. It is, of course, of a later and less elaborate type. The top, which is dished with a quarter-inch bead about the edge, is of thick poplar, and, as in the last two prior examples, the legs do not entirely pierce it. Legs and rungs are of maple, and the whole piece was once painted Venetian red. The similar, but shorter, bamboo turned stand shown in the middle of Figure 7 has, apparently, never been painted. The top is of unpierced poplar, the legs of maple, and the stretchers of ash. The all-maple stand shown at the right of Figure 7 is doubtless the latest and most decadent. It is of plain and rather uninteresting type, with a smooth top; but, to cloud the date, the legs are wedged through the top!

That the lighter Pennsylvania stands are not a form of stool, and generally are far too delicate to have been so used, may be judged by comparison with the Windsor stool from the same locality, shown in Figure 2. Although the diameter of the top of the stool and of the top of the majority of the stands is about fourteen inches, this four-legged stool is only sixteen and one-half inches high. This particular bamboo turned stool still retains the original yellow paint customarily applied to the bamboo turnings of about 1780.

What appears to be a single exception to the rule that three-legged Windsor stands are confined to Pennsylvania

ity of the examples known to the author, since in addition to those still in his collection, he originally found those illustrated in the frontispiece and in Figure 5.

Mr. Phillips also possesses the only broken "remains" that have come to my attention. Such scarcity of fragments may be viewed either as proving the sturdy structural qualities of these stands and the sound principles upon which they were designed, or their excessive frailty. Take your choice!



Fig. 9—A NEW HAMPSHIRE WINDSOR TABLE

Clearly a clever adaptation of the "tavern" type to the technique of the wood turner. Collection of Charles A. Weida.

was found in Rhode Island and is now owned by Frederick K. Gaston of New York (Fig. 8.) It had been in the home of its original owner since as far back as family memory reached. The piece exhibits peculiarities of its own. It is lower than the Pennsylvania stands, and, in order to avoid piercing the top, the upper ends of the legs were gathered into a beveled block or cleat, which was secured to the top by hand-wrought nails dating earlier than 1800. The top itself, while beveled underneath, shows, on its upper surface, no trace of beading or dishing. A varied assemblage of woods entered into the composition of this stand: the top is of maple; two legs are of maple, the third, of ash; the stretchers are of hickory. Traces of the old Venetian red paint which covered and thus harmonized these inharmonious elements are still visible.

Whether this piece is to be classed as a stand or as a stool seems a matter of doubt. It is heavily built, and is said to have once been used as a spinning stool to a flax wheel. Yet it would seem that sitting on the edge of such an article of furniture would have exerted a leverage sufficient to loosen the top from the closely centered legs,—a probability which argues against the attributed utilization.

The difference between the Pennsylvania three-legged Windsor candlestand and the New England four-legged Windsor table has already been remarked. Figure 9 illustrates one of the latter tables, from New Hampshire. It now forms part of the fine Windsor collection of Mr. Weida. The plain top, which is made from two pieces of pine, is strongly underbraced with two rather heavy strips of wood. The legs and stretchers are of maple, the former pegged through the table top. The piece has been painted black and striped with gold. A very similar New Hampshire table, belonging to Mrs. Charles A. Loring of New Rochelle, is pictured in Figure 10. Beside it stands a peculiar Windsor stool of the same locality.

* * *

The following tabulation gives the detailed dimensions of each of the examples herein illustrated. Most of these figures were taken directly from the articles themselves,



Fig. 10—NEW HAMPSHIRE WINDSOR TABLE AND STOOL

From Hollis, N. H. The table is so like that shown in Figure 9 as to suggest identity of manufacture. It should be observed that the stool top exhibits a beaded edge, which might imply utilization as a shoemaker's candlestand. Collection of Mrs. Charles A. Loring.

with the exception of some of the minor dimensions of Figures 1 and 7, which were scaled from the photographs:

were made. Such shops have been located at Chelsea, now Delaware (but originally Chester) County, Pennsylvania,

TABLE OF DIMENSIONS

	Diameter of Top	Thickness of Top	Height	Spread of Legs	Diameter of Legs	Average Height of Stretcher	Diameter of Stretchers
Fig. 1	24"	1 1/8"	24 1/2"	15 - 23"	7/8-1 5/8"	8"	5/8-2"
Front p.	13 1/2"	1"	26 1/2"	7 1/2-19 1/2"	3/4-1 1/2"	6 1/2"	5/8-1 1/2"
Fig. 3	14 3/4-15 1/4"	3/4"	26 3/4"	9 - 16"	3/4-1 1/2"	8"	5/8-1 3/8"
Fig. 4	16 1/4-16 1/2"	1"	28"	8 1/2-17 1/2"	5/8-1 1/8"	8"	1/2-1"
Fig. 5	15 1/2-15 3/4"	1 1/2"	26 1/4"	10 1/2-17 1/2"	7/8-1 1/2"	6 1/2"	7/8-1 1/8"
Fig. 6	13 3/4-14"	1 3/8"	25 5/8"	9 1/2-17"	7/8-1 5/8"	7"	7/8"
Fig. 7A	15 - 15 1/4"	1 3/4"	27 1/4"	9 3/4-17"	1 - 1 1/2"	6"	3/4"
Fig. 7B	13 1/8-13 1/2"	1 3/8"	23 1/2"	10 - 17 1/4"	3/4-1 1/2"	7"	7/8"
Fig. 7C	16"	1"	27"	9 1/2-21"	1 1/8"	5"	7/8"
Fig. 8	14"	1"	22 1/2"	-15"	-1 5/6"	4"	3/4"
Fig. 9	27 1/4"	7/8"	27 1/2"	13 1/2-21 1/2"	3/4-1 3/4"	5 1/2-6 1/4"	1"

It is interesting to note the general similarity of proportion in all the stands illustrated in Figures 3 to 7, as well as in that shown on the Frontispiece. Originally, no doubt, the tops of these were turned in a true circle, but many years' shrinkage of all the wood has, in most cases, made a difference of from one-quarter to one-half an inch between the diameters taken with and across the grain. Age is further proved by the difference in the diameters of the inscribed circle usually drawn on the under side of the top. Thickness of top varies between three-quarters of an inch and one and three-quarters inches. Height varies between twenty-two and one-half and twenty-eight inches, thus corresponding with the average height of most small tables of the same period.

With the exception of one other green painted, maple and pine dish top stand, found in Chester County and formerly owned by Professor A. D. Compton of New York, but now in Norwalk, Connecticut, I have here illustrated all of the examples known to me or to other collectors of my acquaintance. The publication of this article may, however, bring others to light.

It would be most interesting to find, if possible, the original locations of the craftsmen's shops wherein these interesting and graceful examples of the Windsor style

also Esben's Shop at Rocky Hill near West Chester, Pennsylvania. From the latter, Miss Helen Walker of Wallingford, Pennsylvania, has recently obtained the Windsor craftsman's red painted cabinet of eight little drawers, three or four inches deep by six inches square, in which are still to be seen the dry color powders with their names inscribed in a large firm hand, in the following order:

Viridies, Viridies, Umbers, White Lead, Whitening, Yellow Ochre, Venetian Red, Chrome Yellow

It would appear that "viridies" green (another spelling for verdigris) was twice as popular as the other colors, some of which were probably employed for the striping used during the last part of the eighteenth century. Such craftsmen may have settled in these country districts after having learned their trade in the nearby metropolis, the original home of the Philadelphia Windsor chair; but whether the beautiful little stands might have been made in their shops, or elsewhere, has not yet been ascertained. As none of the examples so far found were designed with the earliest type of ball stretcher turnings, such as occur on the oldest Pennsylvania low backs, it would appear that their making was closely confined to the last half of the eighteenth century.





Fig. 1 — FITCH'S STEAMBOAT (drawn by Reigart, lithograph by L. N. Rosenthal, Philadelphia)

The print is not contemporary but retrospective. The costumes of the passengers are those of the mid-nineteenth century.

Steam Navigation in Pictures

By J. L. HORNIBROOK

A "PICTORIAL history of the sea" aptly describes the Macpherson collection of prints, the naval section of which, representing ships of war from the earliest period, the actions which they fought, as well as portraits of the famous naval commanders, was recently exhibited in London. The importance of this section alone, embracing as it does many quaint and unique items, is evidenced by the fact that a selection has been borrowed by the British Admiralty for the Naval Exhibits at the British Empire Exhibition, Wembley.

The collection has involved long years of patient search, as well as a very considerable expenditure of money on the part of its owner, A. G. H. Macpherson, now residing at Tighna-mara, Alvestone, Hants, England. It had

its origin at the time when Mr. Macpherson was conducting a business in Calcutta. Imbued with a love of the sea, which found expression in his ardour for yachting, he began by acquiring a few lithographs of the old East India men, to which an element of romance still clings.

To this small selection, which formed the basis of the collection, Mr. Macpherson next added prints of the famous clipper ships, early steamboats, whaling vessels, and yachting craft ranging from the time of Charles II to the present day. Then he devoted his attention to the naval print—British and American—pictures relating to discovery, uniforms, and portraits of all the noted sea commanders. The magnitude of the task may be gathered from the fact that the collection, exclusive of rare



Fig. 2 — JONATHAN HULL'S STEAMBOAT (drawn by Reigart, lithograph by Rosenthal)

The performance which this strange craft is represented as accomplishing was never carried out in actuality.

books, maps, etc., numbers upwards of 7,500 prints, and constitutes a complete record of maritime history. Not the least interesting items of the collection relate to the early attempts to propel a vessel by the power of steam, with which it is the purpose of the present article to deal. It is claimed that the actual inventor of the steamboat was Jonathan Hulls, a clock repairer by occupation, to whom, in the year 1736, Letters Patent in respect of a marine steam engine were granted by George II. In the patent it is set forth that Hulls had "invented and formed a machine for towing ships and vessels out of, or into, any harbour or river against wind or tide, or in a calm," and he was granted full power, sole privilege and authority to use the invention for a term of fourteen years.

A boat was constructed, in which the machine was fitted, and it was certainly a quaint production. A trial took place on the river Avon, near Bristol, but it ended in failure. The reason is stated to have been that Hulls had not provided proper means to communicate the power to the paddle. Figure 2 shows the service which the boat was *intended* to render to a merchant ship,—a feat which was never accomplished.

The credit of having been the first success-

fully to apply steam to the propulsion of a vessel must be given to John Fitch, of Connecticut. His steamboat was constructed in the year 1786. She was built by Brooks Wilson, of Philadelphia; her length being 45 feet, with a beam of 12 feet. The vessel is described by Fitch himself in a letter to the *Columbia Magazine* of December 8, 1786, in which he states: "Our Cylinder is to be horizontal, and the steam to work with equal force at each end. The mode by

which we obtain what I take the liberty of terming a vacuum is, we believe, entirely new, as is also the method of letting water into it and throwing it off against the atmosphere without any friction. . . . Our engine is placed in the boat about one-third from the stern, and both the action and reaction turn the wheel the same way."

The boat was given a trial on the Delaware River, on August 22, 1787, and, although the speed attained did not exceed more than three miles an hour, it is safe to state that she solved the problem of steam navigation. (*Fig. 1.*) It is interesting to note that Fitch foresaw the possibilities to which the performance of his pioneer steamboat would lead. Speaking of his invention he confidently asserted: "This, whether I bring it to perfection or not, will be the mode of crossing the Atlantic in time for

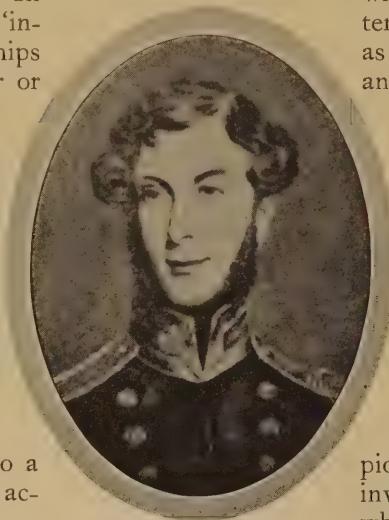


Fig. 3—LIEUTENANT RICHARD ROBERTS, R. N.



Fig. 4—THE *SIRIUS* REACHES NEW YORK, APRIL 22, 1838

The print is unsigned but bears the legend, "The original of above is certified correct by Lieutenant Richard Roberts, R. N."



Fig. 5 — THE *Great Western* (from a contemporary engraving, c. 1838)

"In commemoration of the Establishment of Steam Navigation between Great Britain and America."

packets and for armed vessels." Like so many other great inventors he was regarded as crazy!

The fulfilment of Fitch's prophecy—the conquest of the Atlantic by steam power—was not accomplished until the nineteenth century was well advanced. In 1819, it is true, the American auxiliary steamship *Savannah* crossed the Atlantic. She was built in New York as a sailing ship, but, before launching, was fitted with steam power, the paddle wheels being so arranged that they could be removed and placed on deck when not required.

The *Savannah* sailed from New York, May 24, 1819, her destination being Liverpool. She took twenty-eight days on the voyage, sailing practically all the way, and only used her engines when nearing land and entering or leaving port. On her arrival off the Irish coast on June 14, the coast guards at Cape Clear concluded she was on fire, because of the smoke and flames coming from her funnel. A British cruiser was despatched to intercept her, but the commander was astonished to find that she needed no assistance. On her return to New York in the December following, the engines were taken out of her, and she reverted to a sailing ship.

The year 1838 proved to be a momentous one in the annals of steam navigation. In that year the conquest of the Atlantic was effected by two genuine steamships. The

first to succeed in the attempt was the *Sirius*, and it is a curious fact that her memorable voyage was due to the fact that an eminent scientist of the day had declared such a feat to be impossible.

At a meeting of the British Association, and in a lecture on steam navigation, Dr. Lardner had definitely stated: "As to the project of establishing a steam intercourse with the United States, which was announced in the newspapers, of making the voyage directly from New York to Liverpool, it is, I have no hesitation in saying, perfectly chimerical, and they might as well talk of making a voyage from New York or Liverpool to the moon."

In this speech the gauntlet was thrown down, as it were, and amongst others who took it up was a Corkman, James Beale, who, about that time, was largely interested in the steamship business. During a visit to London, he was proceeding in an omnibus to Blackwall with other gentlemen, two of whom were members of the East India Company's board. Dr. Lardner's speech was discussed, and Mr. Beale declared that, if the others would join him, he would guarantee to coal and despatch a steamer from Cork to New York, and find a captain capable of navigating her across the Atlantic.

The project was agreed to, and resulted in the formation of the British and American Steam Navigation Company.

James Beale proved as good as his word. The *Sirius* was chartered from the St. George Steam Packet Company, of Cork, and a capable commander was found in the person of Lieutenant Richard Roberts, R. N., a native of Passage West, County Cork. Thus it will be seen that the project originated with a Corkman, the voyage was accomplished by a vessel belonging to a Cork Company, a Corkman successfully navigated her to New York.

On March 28, 1838, the *Sirius* hauled out of London Dock under the command of Captain Roberts, and proceeded to Cork Harbour. She steamed up to Passage Quay to embark her passengers, and at 10 A.M., on April 4, Captain Roberts announced by the firing of a gun that all was ready for starting. She embarked 40 passengers: viz.,—first cabin, 5 ladies, 6 gentlemen; second cabin, 5 ladies, 3 gentlemen; steerage, 1 lady, 20 gentlemen. She was loudly cheered as she steamed down the river from Passage West and commenced her historic voyage to New York.

The interest in favour of transatlantic steam navigation had led to the formation of a rival company at Bristol, which built and launched the *Great Western* for the express purpose of the Atlantic voyage. (Fig. 5.) This steamer sailed from Bristol on April 8, four days after the *Sirius* had left Cork Harbour.

The date of the sailing of both vessels had been transmitted to New York, and soon became widely known in America. Many people journeyed to New York from all

parts of the States to witness their arrival. Numbers congregated daily on the Battery gazing expectantly in the direction of the Narrows. At last on April 22, their vigilance was rewarded. Smoke was seen on the horizon seawards, and soon the revolving wheels of a steamship became clearly discernible. The cry arose, "Here she is!" She proved to be the *Sirius*, and her arrival caused immense excitement. The newspapers gave her the greatest prominence. The *Herald* announced as follows:

The Sirius! The Sirius! The Sirius!

Nothing is talked of in New York but about this *Sirius*! She is the first steam vessel that has arrived from England and a glorious boat she is. Every merchant in New York went on board her yesterday. Lieut. Roberts, R. N., is the first man that ever navigated a steamship from Europe to America.

The *Great Western* reached New York only a few hours after the *Sirius*, but the latter had carried off the "palm of the Atlantic." Captain Roberts was the hero of the hour. The Mayor and Corporation of New York visited the *Sirius*, and glowing accounts of their entertainment on board were given in the newspapers.

Further honours were in store for Captain Roberts on his return to Cork. The citizens presented him with a handsome service of plate, the Corporation with an address and freedom of the city, and the town of Passage with a large silver salver.

The *Sirius* did not resume the Atlantic voyage, and was



Fig. 6—THE *President* (engraved by R. G. and A. W. Reeve from a painting by S. Walters; published in Liverpool and London)
The engraving is dedicated to "His Excellency Martin Van Buren, President of the United States of America."

eventually lost on the Irish coast, January 16, 1847. Her place was taken by the *British Queen*, built for the British and American Steam Navigation Company, and commanded by Captain Roberts. He was justly proud of her, describing her as "a noble piece of naval architecture." She is said to have been the fastest steamship of her day.

From the *British Queen*, Captain Roberts was transferred to the ill-fated *President*, a change which he did not seem to regard with favour. When he heard of the appointment he remarked to a friend, "It is too bad to be forced into a vessel to give her character." Another friend, James Murphy, lunched with him on the day the *President* sailed from Liverpool, but before going on board the condition of the vessel attracted his attention. "Surely," he said, turning to Roberts, "you will not go to sea in that ship. She is badly hogged" (strained). "Why, my dear James," was the reply, "I would go to sea in a washing tub."

This was not the only warning of coming disaster which Captain Roberts received. The writer's maternal grandfather, the late Lieutenant Henry Andrew Bates, R. N.,

who had been a shipmate with Roberts when both were serving in the British Navy, also paid a friendly visit to the *President* before she sailed. When asked his opinion of the vessel, Lieutenant Bates replied, "She's a coffin!" "Coffin or not," declared Roberts, "I will take that ship to New York." He did so, but on the return voyage in March, 1841, the *President* was lost with all hands, in a fierce gale.*

There is a fine monument erected to the memory of Captain Roberts at Passage West, on either side of which are shown the sterns of the ships he commanded, viz.,—*Black Joke*, *Sirius*, *British Queen*, and *President*. The following is also recorded:

This stone commemorates, in the churchyard of his native parish, the merits and premature death of the first officer under whose command a steam vessel ever crossed the Atlantic Ocean.

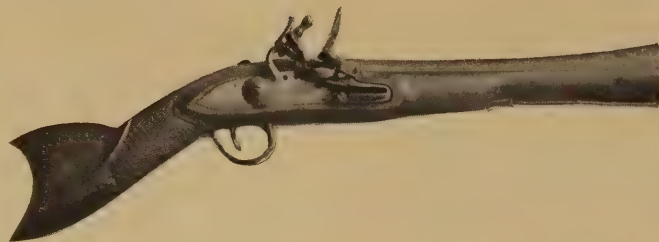
LIEUTENANT RICHARD ROBERTS, R. N.

*The particulars concerning the *Sirius* embodied in this article are, to all intents and purposes, entirely new, having been taken from family records now in possession of the grandson of Captain Roberts. Their only previous publication has been in a volume, intended for private circulation, written some years since by William J. Barry under title of *History of Port of Cork Steam Navigation*. To this interesting work I wish here to register my obligation.—J. L. H.



THE *Sirius* IN MID-ATLANTIC

Fig. 1—THE BLUNDERBUSS
THAT STARTED THE
ARGUMENT



A genuine piece, in all probability, but made of shreds and patches picked up as junk by an oriental gunsmith.

The Orient Intrigues the Occident

By CHARLES WINTHROP SAWYER

THE picture offered in Figure 1 shows a dark firearm which so intrigued the curiosity of a subscriber to *ANTIQUES* that he has requested some rays of light to dispel the gloom. In particular he inquires, "Is this pistol genuine or an ingenious modern fake?" "Is it English or Spanish, and as old as Puritan times?" "Was this sort of firearm ever made in America?"

In the first place, it becomes necessary to dispel the belief that the firearm is a pistol. It is neither a pistol nor a gun, but is what arms collectors sometimes call "A Son of a Gun." If that sounds slangy, call it a breastbone blunderbuss.

As to whether it is genuinely old and formerly was a sound and serviceable weapon, or whether it is modern and made of flim-flam, one can, from the photograph alone, express an opinion but not a decision. The picture, when strongly magnified, indicates that the construction is good and the materials sound. Besides these two points of favorableness, the belled muzzle is of businesslike and unexaggerated size. In all probability the weapon was made for use and was fully capable of giving good service.

Next come nationality and age. This specimen was not made in England or Spain, nor in Europe or America, but in North Africa. It is a typical specimen of oriental blunderbuss, made to suit the needs of a special type of horseman. This sort of one-hand gun was in common use among the nomad tribes of Tunis, Algiers, Morocco and Tripoli, and, to a less extent, of Arabia, up to a dozen years ago. And it still is made in small numbers for the use of certain nomads of the Sahara. The date when this particular specimen was made—that is, put together—probably is not as remote as fifty years, and may be far nearer the present time.

Such arms rarely were made in their entirety by an oriental gunsmith. The lock on this one, a genuinely old flint lock of European origin, French in appearance, was purchased by the oriental gunsmith as junk; and, in the case of this specimen again, the barrel and most of the furniture also were European junk. The oriental workman

made the stock and the butt plate, etched a design on the barrel and filled it with white-metal, assembled the pieces into a unit, and doubtless liked the result better than if he had actually made every part himself.

Probably not one firearm of this type ever was, or ever will be, made within Uncle Sam's domain. Conditions in this country never demanded just this kind of bad-man's weapon. In the lands bordering the Mediterranean on the south and the east, where a mounted man rode on a queer saddle having its seat far above the horse's back and a cubby-hole underneath where things could be stored, this sort of firearm rode in the cubby-hole. When the horseman desired to kill, he guided the horse with the left hand, got the blunderbuss with the right hand, held it one-handed, lock uppermost, with the butt against the breastbone, rode close to his human quarry and discharged at him the miscellaneous contents of the barrel.

Used at ten feet or less, the execution by this weapon was all that could be desired. In America, however, fashions in killing were different, and required different weapons. The American bad-man preferred the accuracy and power of the single bullet to the locally destructive effects of the blast of the blunderbuss. Moreover, the American's rifle or pistol served him in many capacities: the Oriental's blunderbuss was limited in use to a single service.

A firearm like the specimen the subscriber's photograph shows, but modified to the extent of having the muzzle greatly enlarged to catch the attention of the credulous tourist seeking antiques, is shown in Figure 2. Nowadays they are found in abundance in oriental bazaars; flim-flam, just made, acid and ammonia aged. They are modern fakes, all right, but they are not ingenious ones: and because they are so abundant, so cheap, and coarse, and spurious, all of their kind have acquired a stigma.

"But," every beginner arms collector says, "I must have a blunderbuss in my collection." Just so. Quite right. Go to it. It is good form to show one of European make, for use with two hands straight out from the shoulder, as shown in Figure 3.

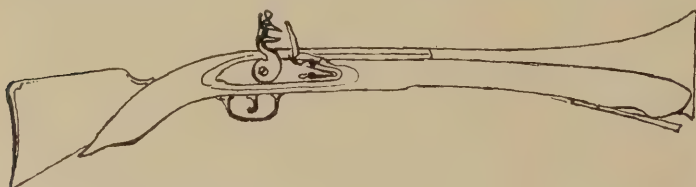


Fig. 2—A TOURIST'S WEAPON

A type which fills the bazaars of the Orient and is exaggerated in style to make it picturesque.

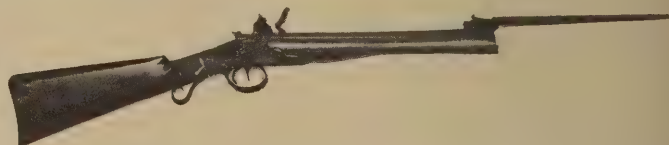


Fig. 3—A EUROPEAN BLUNDERBUSS

Made for military use at short range and calculated to do a thorough piece of work.

Muskingum County, Ohio, Glass

By RHEA MANSFIELD KNITTLE

(Illustrations from the author's collection)

AS Flint Ridge and its environs in Licking and Muskingum counties, Ohio, were great factory sites for the Mound Builders, and, at a later period, for the Wyandot, Seneca, and Shawanese Indian tribes, so by its very nature this territory became the workshop of the early white settlers. The first pottery in Muskingum County preceded the initial glassworks by seven years, being established in 1808 at Zanesville, by Samuel Sullivan.* Many of the towns and cities in the Muskingum Valley were not even founded in 1815, when the Ohio State Legislature, on May 13, chartered "The White Glass Works" of Zanesville. In this manner the little village became a manufacturing center when much of the surrounding country was a wilderness.

White Glass Works

According to the Muskingum County Records,† this first glass house was incorporated with the extremely large capitalization, for those times, of \$50,000. It was located upon what is now the southwest corner of Market and Third Streets, Zanesville. The shareholders of this big venture were influential pioneers from the East, General Isaac Van Horn, Samuel Herrick, Davis J. Marpole, Samuel Sullivan of pottery fame, Ebenezer Buckingham, John Hanne, and Rees Cadwalader. Sullivan was president of the company, Hanne was the secretary, Edmund Jones, the acting superintendent, and Elijah Ross, maker of the blow-pipes. The White Glass Works operated under this management and ownership until 1820, a period of five years, at which time Thomas Mark leased the plant.

For some unknown cause the régime of Thomas Mark was of short duration, and, in 1822, the works passed into the hands of the Reverend Joseph Shepard (sometimes spelled Shepherd), Charles Bostwick, and James Crosby,‡ and continued under this supervision until 1835, when Bostwick withdrew. Shepard and Crosby were joint owners until 1838, when the Reverend Joseph, perhaps feeling that he was giving too many spirits bottles to the world at large, sold his shares to Crosby. The latter made a failure at single-handed operation and closed the works in the following year.

Two years of inactivity ensued. Then, in 1842, six practical glass blowers from the Pittsburgh furnaces came to Zanesville, and, upon the payment of \$500 each to James Crosby, took over the buildings and contents and reopened the plant with from forty to forty-four hands. Bottles and flasks still constituted the great bulk of the output. The new owners were George W. Kearns, Joseph Burns, W. F. Spence, Thomas Reynolds, George Wendt, and Samuel Turner. After two years had elapsed Turner and Spence disposed of their interests to Arnold Lippert. By 1848 the business had dwindled until all of the original owners were gone and Lippert was left to carry on alone. The White Glass Works had now become a white elephant

and, after a vain attempt to manage the Cassel Window Glass Works as a bottle works also, Lippert abandoned both and retired, bringing to a close one of the first glass works in the "Great West," after thirty-four years of operation and thirty-six years from the date of the original charter.

Figure 1 pictures two of these White Glass Works spirits bottles of the earlier period. My grounds for their attribution are the places from which they were obtained, their "history," the texture of the glass and its weight. Photographed, they appear identical to the Jersey and Pennsylvania bottles of half a century earlier, but after seeing and handling many examples of the eastern type and the Ohio vintage and comparing them, point by point, I find considerable diversity. The spiral model here lacks the delicacy of finish which I have always attributed to Stiegel. We may be bringing down an avalanche of criticism and contradiction upon our heads, but both my husband and I firmly believe that from one-half to one-third of the spiral spirits bottles owned by dealers, museums, and collectors, who honestly believe them to have been made at the Mannheim furnaces, are products, not of the Baron's enterprise, but of glass works in eastern Ohio.

Another spirits bottle or jug of pint size, belonging to the same period, is not only very beautiful but quite out of the ordinary, and I have never seen it except in the Muskingum Valley. Deep aquamarine in color, heavily spiraled, clear and somewhat heavy, with scarred base, collared mouth, and a glass handle attached to the side, in

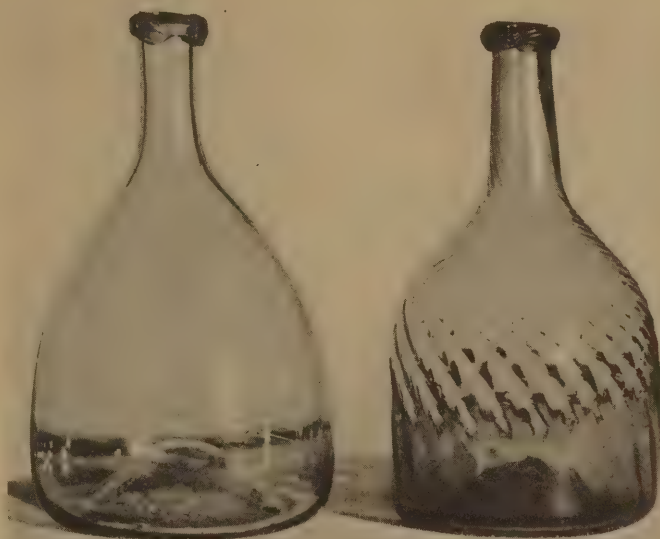


Fig. 1 — SPIRITS FLASKS (1815-1848)

Produced by the White Glass Works of Zanesville, Ohio. Height, 9 inches, circumference, 15½ inches.

*See ANTIQUES for July, 1924 (Vol. VI, p. 16).

†Book D, page 631.

‡This firm occasionally went under the trade name of Shepard and Company.



Fig. 2.—PINT FLASK (1822-1835)

Produced at the White Glass Works in Zanesville during the Shepard, Bostwick and Crosby period. Color, light green. Both sides of flask shown.

some respects it resembles Pitkin, in others Stiegel, yet it has a decided individuality of its own.

The largest carboys which have ever come to my notice were, I am quite certain, turned out by the White Glass Works; and, if they produced these extra large containers, it stands to reason that they made the one, two and three gallon sizes as well.

Stephen Van Rensselaer* illustrates an early White Glass flask, with the eagle facing to the right and perched on an oval bearing the date 1829. This specimen, therefore, belongs to the output of the White Glass Works under its third management.

The flask illustrated in Figure 2 is of pint size, with heavily ribbed sides, sheared mouth, and scarred base. It is light green in color and in proof condition. A beautiful flask, it comes within the Shepard, Bostwick, and Crosby period, from 1822 to 1835. It is marked *Zanesville, Ohio. Shepard and Co.* on the eagle side, with no lettering on the Masonic arch and pavement which appear on the obverse. I have never found more than this one.

Though without proof positive, I also feel that the flask illustrated in Figure 3 was made by Shepard and Co., as well as at Kensington, during the same period. I have found one example with an indistinct mark which I believe to be *Zanesville*, and have encountered more of the same type in the Muskingum Valley. The heavily ribbed sides, the texture and the outstanding modelling of this piece are, furthermore, identical to those of other White Glass products. On one side of the flask appears a cornucopia; on the other, a basket of flowers. It has a scarred base and a sheared mouth, and occurs in olive green and dark amber.

After the advent of the Pittsburgh glass men, the White Glass output became more commercialized and less artistic, and the spread eagle flowing ribbon type, turned out in quantity in Pittsburgh, was copied by that factory's former blowers. But the usual panel does not appear. (Fig. 5.)

The list of Zanesville designs must be much longer than this. Time will reveal them, but it is most regrettable that, like the enthusiastic late Mr. Hunter, one cannot "dig" for

*Stephen Van Rensselaer, *Check List of Early American Bottles and Flasks*, New York, 1921, Plate XXXIII, No. 1.

these remains. The site is now in the heart of Zanesville's busy business district, and, as the secretary of the present largest bottle works wrote me, not even their moulds, patterns or invoices of ten years ago remain, the great flood of 1913 having carried all away.

Window Glass House and New Granite Glass House

James Taylor and Alexander Culbertson built the Window Glass House in 1816, on a site opposite the first canal locks, a little south of Slagor Run, and operated it until 1823, when both men suddenly died. The venturesome Arnold Lippet, Thomas Murdock, and Joseph Cassel then took over the factory, which was probably the same plant as that of the New Granite Glass Works. The marked Zanesville flask mentioned in the Van Rensselaer index is undoubtedly from this plant, Murdock being in reality Murdock, either misspelled or indistinct.*

Flint Glass House and New Window Glass House

The earliest recorded bottle works on the Putnam side (the western side of the Muskingum) was built in 1849 by George W. Kearns, Joseph Burns, and John W. Carter. Thereafter, at various times before 1877, Noah Kearns, R. N. Dunlap, and Jacob Stimley held an interest in the firm. The volume of business was large and the waterways in the earlier days afforded excellent shipping facilities. These same stockholders rented and soon purchased the Flint Glass House, built in 1852 by William C. Cassell and William Gallegher at the foot of Main Street. In 1863 this building was converted into a warehouse and a newer works erected. Upon the death of Joseph Burns, in 1864, his heirs withdrew their interests. The two Kearns then built their own plant, which stood at the southwest corner of Main and First Streets; but here they made window glass exclusively.

A Chinese puzzle is as easy to solve as are the meanderings of these various glass house owners and the hands in their employ. Such, apparently, is the nature of potters and glass makers, the world over.

* * *

Putnam Glass House

About 1851 or 1852, Jehu Carter, a native of Pennsylvania, came to Putnam and built a glass house down on the Muskingum near the old tannery site. He employed both native and Belgian blowers and, at one time, as many as two hundred men, in-



Fig. 3.—REVERSE OF CORNUCOPIA FLASK
The type is known to have been made at Kensington, but appears likewise to have been turned out at Zanesville.

**Ibid.* Index and p. 101.

cluding packers, were at the works. Later the firm was known as Carter and Woodruff and, upon the death of the former, the latter assumed charge. After making many varieties of flint glass, the factory, in 1885, became the home of the Haines Patent Fruit Jar, and thus ceases to be of interest from our viewpoint.

Many commodities and not a few non-essentials were turned out by Carter and Woodruff. The most interesting, from the Americana standpoint, are the greenish white milk bowls of one, two and three gallon size. The edge was reamed, that the cream might better rise. These bowls were very similar to those made thirty-five or forty miles further north at another of Ohio's early glass houses. Once I thought Caspar Wistar and other Eastern glasshouse men the only makers of such pieces, but returning to Ohio five years ago, after nine years in the East, I shortly felt that they were also indigenous to my native state. The past two years have absolutely confirmed this belief. In color twin sisters, there is a difference between the Wistarberg and the Ohio bowls. A latter-day symmetry and clearness, not found in the more charming eighteenth-century examples of Jersey, distinguishes the nineteenth-century output. I discovered owners of these bowls in Putnam, who had preserved them intact until the Dayton-Zanesville flood of 1913, which swept with terrific force down this beautiful valley, carrying with it the famous Y-bridge and many homes. Countless pieces of glass, pottery, china and furniture went down before these waters. During the past five years I have seen but six of the milk bowls. They are rare and, to my eye, very lovely and desirable.

Numerous culinary articles were made at this Putnam works, among them, pitchers of varying size and hollow handled dippers. A miniature dipper of which I made a drawing measured four and one-half inches in length, both handle and dipper part being hollow.

Balls of various sizes and colors, resting, in some cases, on a handleless mug-like base, were turned out and used for window ornaments. I have seen white, aquamarine and dark amber examples. I have not ascertained definitely whether or not quicksilver was blown into these balls at any of the Zanesville Glass Works; but, from the preva-

lence of certain quicksilver types—hollow candlesticks, holdbacks and vases,—in eastern portions of Ohio and western Pennsylvania, I am certain they were made in the Pittsburgh-Ohio district. A fair portion of the glassware now classified as Sandwich emanated from this side of the Alleghenies. "Candy" canes with white, opaque, or red, green and blue combinations of striping were made for ornamental purposes and were hung by ribbons from the wall. They were very popular and are still to be met with in farm-houses.

* * *

The violin flask, whose principal place of manufacture was in Louisville, was also made along the Muskingum, but by which glass house I am unable to say. The Louisville violins have either two eight-pointed or two six-pointed stars on each of their sides. The Ohio ones pictured here have, in Figure 6, a six-pointed star at the top and a seven-pointed star below; reverse, the same. In Figure 7 we find an eight-pointed star above and a seven-pointed star below; reverse, two eight-pointed stars! The moulds, it would appear, were more carelessly made in Ohio than across the river in Kentucky.

Medicine bottles in dark amber, sage and greenish white were turned out in great numbers by the Muskingum County works, and it will probably be but a short time before several of our Ohio collectors and dealers will be able to class some of the unknown patent medicine shapes in the Muskingum catalogue.

Two distinct fads, foibles or fashions must yet be mentioned. From Zanesville came those large ornamental, pointed topped glass jars, which, when filled with brilliantly colored waters and illumined from the rear, once held proudly forth in nearly every drugstore and apothecary's window in the country. Where are these lights of yester-year? And when mid-Victorianism held us bound and helpless, when it had permeated every home of any pretensions, there stood on each marble-topped stand (never called "table" in Ohio), a fascinating contrivance of flowers and foliage in wax work, crewel or braided hair, capped with a glass dome or rotunda. Majestically it reigned, symbol of a good Queen and bad taste. And Zanesville furnished the glass dome!

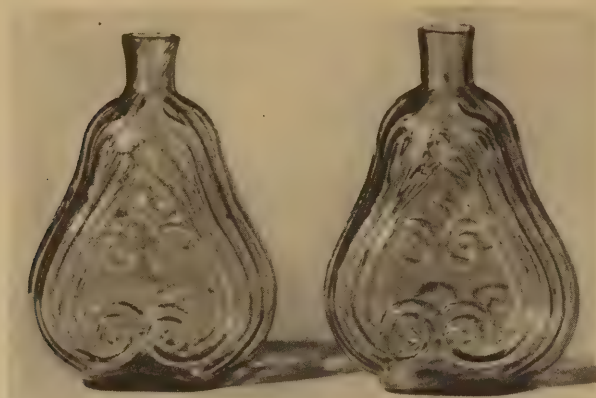
These notes are a mere scratching of the surface, not infallible, but accurate as far as I have been able to determine. The ground is treacherous and offers many a slip, but I shall welcome corrections and hope that a wealth of additional material may be forthcoming from others, in the common interest of that absorbing subject, the history of American handicrafts.



Fig. 5—EAGLE BOTTLE (1842-1848)
Produced at Zanesville by emigrants from Pittsburgh. Similar to the Pittsburgh Eagle, but lacking the oval panel. A crude and decadent affair.]



Fig. 4—PITTSBURGH EAGLE
Obverse and reverse. The wording on one side is "Cunningham & Co., Pittsburgh," on the reverse, "Glass Manufacturers." Cf. Figure 5.



Figs. 6 and 7—VIOLIN FLASKS

Differing from the Louisville flasks in the arrangement of the stars, as well as in quality of workmanship.

LIST OF MUSKINGUM COUNTY GLASS WORKS

GROUP I — White Glass Works

Isaac Van Horn	Founders	1815-1820
Samuel Herrick		
Samuel Sullivan		
Rees Cadwalader		
David J. Marpole		
Ebenezer Buckingham		
John Hanne		
Thomas Mark		1820-1822
Rev. Joseph Shepard		1822-1835
James Crosby		
Charles Bostwick		
Rev. Joseph Shepard		1835-1838
James Crosby		
James Crosby		1838-1839
Factory Closed		1840-1842
George W. Kearns		1842-1844
Joseph Burns		
W. F. Spence		
Thomas Reynolds		
George Wendt		
Samuel Turner		

George W. Kearns }
Joseph Burns } 1844-1846
W. F. Spence }
Samuel Turner }

George W. Kearns }
Joseph Burns } 1846-1848
Arnold Lippert }

Arnold Lippert 1848-1851

Works Abandoned

GROUP II — Window Glass House

James Taylor }
Alexander Culbertson } 1816-1823

Arnold Lippert }
Thomas Murdock } New Granite Glass Works . . . 1823-
Joseph Cassel }

GROUP III — Flint Glass House

William C. Cassell }
William Gallegher } 1852-1854

Arnold Lippert 1854-?

George W. Kearns }
Noah Kearns } 1860-1864
Joseph Burns }

George W. Kearns } New Window Glass House . . 1864-1868
Noah Kearns }

George W. Kearns }
Noah Kearns } New Window Glass House . . 1868-1874
James Herdman }
Joseph Gorsuch }

GROUP IV — Putnam Glass House

Jehu Carter about 1852

Carter and Woodruff ?

Woodruff until 1885

(This does not complete the list. There were one or more glass houses in Roseville.)

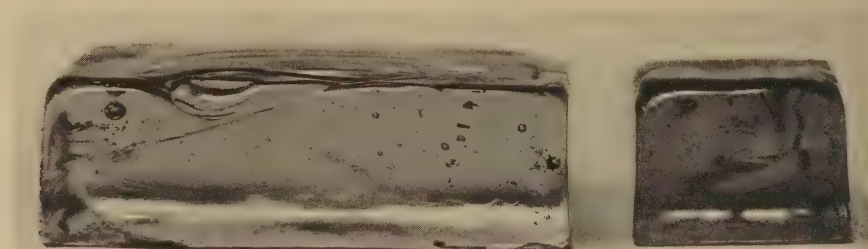


Fig. 8—ZANESVILLE GLASS TILES

Side view. Larger tile, white; smaller, emerald green with brownish black streak.

The manufacture of glass tiles was attempted at Zanesville but the product failed to prove of practical utility.

Antiques Abroad

Findings and Failings Among Antiques

By ARTHUR HAYDEN

LONDON: There is the Society of Gay Youthfulness, or of some like title, which has set London agog with its midnight treasure hunts. The idea is borrowed from modern German revels of after-war dilettantes.

The members have arranged prizes for those who can discover, under a sort of Sherlock Holmes code of secret signs, whither to rush next. Motors and the fleetest messengers are despatched long after most of working London is asleep. The members rake street refuges and dustbins at Covent Garden and elsewhere to find a missing envelope which tells them, perhaps, to proceed to Aldgate Pump to find a missing key, the said key to be delivered to a blind beggar in Kensington at Red Plus Four, which the aristocratic intellect at once grasps as the Red Giant Inn at Kensington with the sign in breeches. London has not been greatly amused at these pranks.

But a real treasure hunt is on, and members of the British Parliament have joined. It is a search for antiques. The quest is for three ivory statuettes of the seventeenth century. Six in all are believed to exist. Two of Charles the First and one of Oliver Cromwell are in possession of the British House of Commons and happily rescued from oblivion. One was discovered by Sir Clive Morrison-Bell in a shop in Geneva some six years ago. This represented Charles the First in full cavalier costume. The ivory figure is made delicately to open and within there appear three parts with carved scenes depicting Cromwell's dissolution of Parliament, the Battle of Naseby, and the decision of Charles.

Yet another Charles the First and a Cromwell have been rescued. That completes three. But there are six: one of Mary Queen of Scots was in the shop previously mentioned at Geneva and was seen by Sir Clive Morrison-Bell.

But he left it to an American buyer. It is now believed to be in America. That accounts for four. Where are the other two? Possibly American searchers after antiques have picked them up. They are ivory statuettes which open to show interior historical scenes. Any readers who have found these please communicate.

American readers desiring to do a really fine thing can right away hand over the three missing links to King George himself to present to the British House of Commons. I guess, straight off, that they won't get a peerage, because the English King cannot confer a peerage on an American citizen. But, according to the traditions of this old country, England, all will be well.

I once had the privilege of seeing the end of the story of a Petition of Right. A Petition of Right is the right, which every citizen has, to petition the King of England. This Petition had come before the King personally and he had written in his own hand,

"Let right be done." Hence, if any American citizen owns the lost two, or one of the lost two, of the little ivory statuettes he may be assured that, according to his *finesse* in the return thereof to the House of Commons, right will be done and due acknowledgment paid to what in England they term the "pious donor."

Roman Remains in England. As I prognosticated, the Folkestone find by a schoolmaster with a bevy of boy-



THOMAS TOMPION (1638-1713)

Tompion is known as the "Father of English Clockmakers." Among his inventions was that of the cylinder escapement with horizontal wheel. He likewise improved the striking mechanism for clocks and introduced the balance spring for watches. The illustration is from an engraving by J. Smith, after a painting by Sir Godfrey Kneller.

scouts has produced something great. The villa—complete in all its details—of a Roman Admiral has been disinterred. The furnishings show the owner to have been the commandant at that point of the coast. This is the beginning of an amateur excavation; but, before long, so I again prognosticate, it will exhibit the completest Roman find in England. It may be intensified by discovery of such things as are at the Guildhall Museum in London, where the Roman ladies' ornaments, including a safety pin, which we had

all believed was of modern invention, are of exquisite character. But as exemplifying what a Roman Admiral of the old Roman fleet was, and how he governed the galleys that plied in the English Channel or *La Manche* (the Sleeve) as the French term it, from the main body of his fleet, these recent excavations are illuminating. Seaman that he was, he sought an isolated post of vantage.

Prince of English Clockmakers. I give a portrait of Thomas Tompion, born in Bedfordshire in 1638, who is termed the "father of English watchmaking." There is a clock of his at the Admiralty in Whitehall, London, presented by Queen Anne. The illustration portrays him with a watch in his hand, and is engraved in mezzotint by John Smith, from a painting by Sir Godfrey Kneller, who drew it presumably from life. It is a rare engraving and much sought after by print collectors. Commencing at Bedford, Tompion ended at Bath, that great fashionable centre governed by Beau Brummel and Beau Nash in the eighteenth century. We may be assured that his watches were the vogue, but there is, too, a fine long-case clock in the Pump Room at Bath which perpetuates his memory as a great clockmaker.

Old journals are interesting as showing his dexterity in watchmaking. The *London Gazette*, November 10, 1690, advertises:

"Lost out of a Gentleman's Pocket the 19th past, betwixt Lyme Street End in Fenchurch Street and the end of the Minories, an indifferent small size gold pendulum

watch, going without string or chain, showing the hours of the day, and day of the month, the name TOMPION, in a shagreen case. Whoever brings it to Mr. Tompion, Clock-maker, at Water Lane and in Fleet Street, shall have one guinea reward, or if bought, their money again with reasonable profit."

The decay of the Inkstand. The pen is assailed by the type-writer and the inkstand by the fountain pen. The inkstand is becoming as obsolete as the candlestick and the tinder box. All old

usages are being supplanted by modernity. Hence it is up to the collector to watch for the disappearance of old forms. He is as an historical governor who guards antiques and stands sentinel at the threshold to seize that which is to make the antiquarian history of tomorrow.

There are collectors who have gathered every form of match-box, from those of earliest days of the old brimstone, including the fusee, which we never see nowadays, down to the modern safety match. Others have specialized on what the war produced, the series of metal boxes filled with petrol with a spring and a wheel. There is quite a diverse field. But the inkstand goes back to mediaeval Italy: it has a long lineage. It embraces the quill pen, the goose quill, which, long before the steel pen was invented by Mr. Gillott of Birmingham, wrote all the finest literature in the world.

In the illustration of the French ideal of an inkstand in the *Louis Quinze* era there is a mixed *motif*. It represents the French seizure of Eastern symbolism. The seated Buddha exemplifies this. But the added Dresden china figures are a note of incongruity rarely found in French design. They may be credited to a personal whim of the owner. The compartments represent ink and pounce, the fine sand used before blotting paper. This particular example was found by an American collector who has kindly allowed me to reproduce it. It was sold to him in Marseilles as an example of Indian work. Some persons do have luck.



ORMOLU INKSTAND (*Louis XV*)

The central figure is, perhaps, a French interpretation of Buddha. Two exotic little Dresden figures have been incorporated in the design.



Books—Old and Rare

Literary Treasures of Sir Horace Walpole

By GEORGE H. SARGENT

HORACE WALPOLE, Earl of Orford, was a fortunate young Englishman, born in 1717 with a silver spoon in his mouth. In his youth, like many another wealthy young fellow of his time, he made the Grand Tour, and in Italy developed a passion for the fine arts and a love for rare books. He never married, and in his fortieth year, shortly after he had purchased a large estate at Twickenham on the Thames, which he named Strawberry Hill, he set up in his house the famous private press which bore the same name. From its establishment in 1757 down to its close in July, 1789, Sir Horace here produced fine editions of his own and other books, with innumerable leaflets and brochures. The discovery, in 1914, of the journal of this press and its recent appearance in print is the most notable event of the present century in the history of the private press.

Walpole, the third son of Sir Robert Walpole, the great first prime minister of England under George II, was the associate of all the wits and belles of the fashionable society of London and Paris, and he succeeded as few men do in realizing his ideal, which he expressed to the poet Mason in the words: "I hope that future edition-mongers will say of those of Strawberry Hill; they have all the beautiful negligence of a gentleman." Visitors at Strawberry Hill were, of course, shown the press, and many of them received an apparently impromptu tribute in verse, printed before their eyes, the delighted recipients of the souvenir not realizing that the leaflet, under the caption of *The Press Speaks*, had been carefully written

and set up in advance, and by a sleight-of-hand performance was produced, to all appearances, on the spur of the moment.

Book collectors like to have a collector's book; so there are, today, many Walpole collectors. Sir Horace selected his books with exceptional judgment, and many of the best specimens of printing gathered on his travels served as models for the books which he produced at the Strawberry Hill Press. And these, in their turn, have become justly famous and are the delight of collectors.

But private collections, unless their owner has made provision for their preservation in public libraries, are likely to be dispersed; and Sir Horace Walpole's great library was no exception. Walpole was not so great a scholar as William Beckford, or his equal in taste; but the classic contents of Strawberry Hill were, at the time of their dispersal—which was not until April, 1842, at the instance of the Earl of Waldegrave—considered unrivalled. As the auctioneer declared: "Far exceeding in interest and importance all that has preceded it in the chronicles of auctions, and that no future sale can by possibility enter into rivalry

with it." Mr. George Robins, the auctioneer, could not foresee the growth of collecting, and only two years later the Beckford collection realized more than twice that paid for the Walpole treasures; while in recent years we have seen two sales at which the aggregate in each case was ten times that at the Strawberry Hill sale.

Nevertheless, the Walpole sale is one to be remembered.



HORACE WALPOLE (1717-1797)

English aristocrat and collector, whose estate at Strawberry Hill became the centre for a considerable coterie of connoisseurs, collectors and dilettanti. The curiosities which Walpole brought together in his villa at this place remained intact for forty-five years after the death of the owner. The portrait here shown is from a lithograph which serves as frontispiece to the catalogue of the sale. The original painting was made by Eckhardt in 1834.

Today its treasures undoubtedly would bring ten times the amount then realized in the twenty-four days of the auction—£33,450. For Horace Walpole was one of the most interesting figures of the Georgian period. Everything which he collected is today collected by somebody else, and anything relating to Walpole is collected for its own sake. Walpole was not a great statesman, but the days of George II were not the parlous times of George III, in which the American Republic came into being, and the main interests of his life were in arts and letters. As a letter-writer he was vivacious, interesting and often brilliant. The people with whom he associated were interesting, and among them he collected gossip, as among the dealers he collected books and curios. His connection with a private press of distinction makes him an especial favorite among the present-day collectors of books and other literary properties. The Strawberry Hill Press has been the subject of monographs and many other articles, and the collector of these imprints has a long road to travel, the list of books and detached pieces printed at Strawberry Hill (beginning August 8, 1757, with *Odes by Mr. Gray*), including no less than sixty items, ending in July, 1789, with Hannah More's *Bishop Bonner's Ghost*.

A book or leaflet from the Strawberry Hill Press, if only for its provenance, is worthy of a place in any gentleman's library. Walpole's *Anecdotes of Painting in England* is still well known and highly regarded by all art connoisseurs. His own tragedy *The Mysterious Mother* is a much greater rarity, only fifty copies having been printed at the Strawberry Hill Press. Of Horace Walpole's *Portrait of Lord Granville* only "about 30 copies" were printed. The leaflets in which *The Press Speaks* to various people are so rare that but few industrious collectors, like Percival Meritt in America and Geoffrey Madan in England, have been able to secure any considerable number of them. Libraries and museums compete in the auction room with wealthy collectors for objects of art and literary treasures connected with Strawberry Hill.

A fever of excitement among collectors followed the

announcement that the Earl of Waldegrave would sell the contents of Strawberry Hill at public auction. The sale, however, was only quasi-public, as only those were admitted to the event who had purchased the elaborate quarto catalogue, filling two hundred and fifty pages, which had been prepared by the auctioneer. Its price was seven shillings the copy, with a few examples on large paper at twelve shillings.

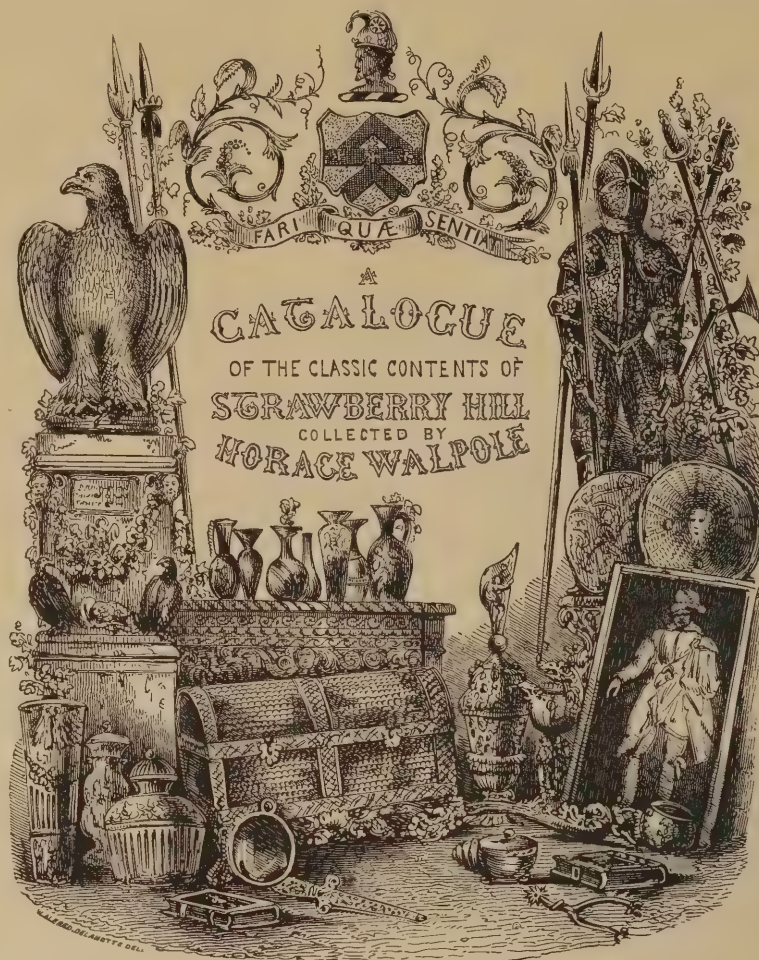
Twenty-one pages of the catalogue were devoted to "prefatory Remarks" regarding the collections, which the title page styles "A repast for the Lovers of Literature and the Fine Arts, of which bygone days furnish no previous example and it would be in vain to contemplate it in time to come." The auctioneer, although he shows no mean stock of superlatives, admits that he "may well feel overpowered at the evident impossibility of rendering to each that lengthened notice which their merits and their value demand." However, this was in part made up for by the notes in the catalogue, many of which were derived from Walpole's own earlier notes. The cataloguer then emits the following sentence which ranks among the curiosities of literature:

... interesting as these (the notes) must prove, he considers that something beyond this is due to the memory of the mighty master who planned and matured this wondrous whole, and whose life, almost from the cradle to the tomb, was occupied in

snatching from the depredations of time the few remaining specimens of the classic ages—the treasures of gothic halls and cathedrals—and the antiquities of the middle ages; and feeling that every individual who visits this *Musée de Rareté* will desire to know something of the labours of the mighty spirit who, by the magic of his pen, has caused him to lose "the memory of himself" in the pages of romance, and with the sentiment that none but a poet or a novelist should illustrate the classic abode of the author of the *Castle of Otranto*, he with pleasure transfers to his Prefatory Remarks the following characteristic article from the *Miscellany* of W. Harrison Ainsworth, Esq., who, having so admirably illustrated those national monuments, the *Tower of London* and *Windsor Castle*, has, with his customary tact, turned his attention to the most striking feature of the eighteenth century, and thus introduces the reader to

STRAWBERRY HILL.

Now after that, you have a right to expect something, and you get it. Ainsworth's article, which Horace Walpole,



TITLE PAGE OF THE WALPOLE SALE CATALOGUE

The sale occurred in 1842, of which date the engraving and typography of this title page are fairly typical. If, in his astral estate, Sir Horace caught a glimpse of this production, he may well have experienced a severe shudder.

in a preface to his own *Description of Strawberry Hill*, frankly admits is an advertisement with a view to its future sale, is given, engravings and all.

The sale at Strawberry Hill, opening on Monday, April 25, 1842, attracted the bibliophiles and connoisseurs from all over England and the Continent.

The contents of the villa were sold *in situ*, the library of books being first visited. There was no attempt at classification, either by sizes or subjects. The books, taken from their cases in lots of from one to a dozen or more volumes, were sold in bundles. And such bundles! One in the second day's sale contained:

Sir Thomas Elyote's *Image of Gouvernance*, 4to, in black letter, 1550; a book called *The Governour* by Sir Thomas Elyote, black letter, 1580; *The Banquette of Sapience*, black letter, 1542, by Sir Thomas Elyote, and *The Castle of Health* by Sir Thomas Elyote, very rare.

Four pounds, eleven shillings, sixpence (about \$23) for which these four items were sold, does not seem an excessive price, especially as one of the books was denominated "very rare." In the H. V. Jones sale in New York in 1918 *The Castle of Health* brought \$50; *The Image of Governance*, \$65, and *The Banquette of Sapience*, \$490; while at a London sale last year the book called *The Governour* fetched about \$31. The catalogue descriptions in the Walpole catalogue were brief—too brief, it seems today, though it must be remembered that the holders of the catalogue could have access to the books themselves before the sale. What could be more tantalizing than this entry:

Case I 67. A Collection of tracts. Historical and Political, in prose and verse, many of which are rare and curious. 10.

Apparently the lots of books were made up of the volumes as they had been placed on the shelves, where the arrangement was probably for uniformity of sizes or decorative effect. On no other theory can we account for the curious assortment presented by Lot 119 in Case K:—*Revolution at Naples* by Massaniello, *The Art of Curing by Expection* (is this the earliest known form of Couéism?), King William the Third's *Letters and Diary*, 2 vols.; Howell's *Dodona's Grove*, *English Grammar* and Tosi on *Singers*. 7.

The books printed by Walpole at Strawberry Hill formed a notable collection. There was the author's own copy of his *Anecdotes of Painting, Engraving and the Arts of England* 1769, with his manuscript notes. One lot consisted of "A complete set of all the Detached and Small Pieces printed at the Press at Strawberry Hill, boards,

also a tract containing a correct list of every book printed at this Press." At a subsequent session the Strawberry Hill issues were "remaindered." Of Sir William Jones's ode, *The Muse Recalled*, two hundred and fifty copies were printed, and of these fifty-nine were sold as one lot. There were also offered as one lot twenty-six of the two hundred copies printed of *Bishop Bonner's Ghost* and forty-five copies of *The Magpie and Her Brood*, Horace Walpole's fable, of which two hundred were printed. Another lot contained "about eighty copies" of Houghton's *Hare Hunting and Prosperity to Lord Houghton*, which is not mentioned in Walpole's *Journal*.

"Rare and Curious Books and Manuscripts in the glass closet in the library" included many books no rarer than some upon the shelves. Yet the description properly applies to the collection as a whole, for it contained "Shakespeare's Plays, folio, very rare (imperfect)" and a unique copy of the Baskerville *Virgil* bound in vellum and ornamented on the edges and sides with original drawings. In this closet were also the identical copies of the *Iliad* and the *Odyssey* which Pope used in making his translations, with manuscript notes by Walpole and with a view of Twickenham drawn by Pope. Here were all the manuscripts, including the famous collection of some eight hundred letters written to Walpole by Madame de Duffand, who died in 1780; the original letter written by Oliver Cromwell to his wife September 4, 1650, the day after the Battle of Dunbar; volumes of letters and documents of the times of Queen Elizabeth and James the First; autograph letters to Walpole from "ladies of quality" and many other manuscripts and documents of historical value, largely unpublished.

The art section of the Strawberry Hill catalogue, which comprised the paintings, sculpture, stained glass, ceramics, enamels and miniatures, armor, antique furniture and the collection of rare coins furnished continued excitement for the dilettante and the connoisseur. Today we attend sales at which prices beyond the dreams of the Earl of Waldegrave are realized for objects not one-half so precious, and at these sales we pay high prices for the catalogues of sales of bygone times. The Walpole catalogue, however, especially the large paper issue, outranks most of those issued in the early part of the last century. Its pictorial title page by Alfred Delamotte, the lithographed portrait of Walpole after the posthumous painting made at Strawberry Hill by Eckhardt in 1834 and the descriptive text by Robins and Ainsworth will always delight the book collector.



Sideboard: STYLE OF Duncan Phyfe



THIS beautiful sideboard has many Phyfe characteristics. The wood is beautifully grained mahogany veneered on mahogany, with design of Gothic panel on each door and semi-circular panels on the gallery. The fluting at each front corner and between the doors shows Sheraton influence, while the feet, with their graceful sweep and fluting, are similar to those which characterize many of Phyfe's finest sofas. This piece is reasonably priced and can be seen at our Summer Shop just out of Hoosick, N. Y., on the State Road to Old Bennington, Vt.

OUR NEW YORK SHOP
735 Madison Avenue

Is now open and we are showing some choice pieces of Early American Furniture and an exceptionally fine stock of rare Early American Glass, including Stiegel, South Jersey, Sandwich and examples from New York State, New England and Ohio factories, as well as fine contact, three-section, mold glass.

It will be worth while to every lover of Early American Antiques to make a practice of periodically visiting our shop.

H. A. & K. S. McKEARIN

L. J. GILBERT

LEBANON :: PENNSYLVANIA
ANNOUNCES

Fall Auction of Antiques

Monday, October 20, 1924
at 9 a. m., and continuing all day



AN exceptionally fine lot of antiques will be sold, including early *American Furniture*, decorative and historical *China and Glass*, *Pewter*, *Hardware*, *Guns and Pistols*, *Pottery*, *Old Mirrors*, *Samplers*, *Old Prints*, *Lamps*, *Quilts*, *Homespun Linen* by the yard, *Hooked Rugs*, *Clocks*.

Special items of interest are:—6 sets of Windsor chairs; exceptionally fine day bed; Stoddard and Stiegel pitchers; slip ware pottery plate dated 1787; ten corner cupboards in pine, cherry and walnut; a few revolving guns; fine sets of tulip hinges; dated woolen coverlets, Currier and Ives prints.

In addition there are a thousand and one other articles of interest. For circulars write to

L. J. GILBERT
Corner of Fifth and Lehman Streets
LEBANON, PENNSYLVANIA

Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine. Address the Book Department.

COLONIAL FURNITURE OF NEW ENGLAND. By Irving Whitall Lyon. Boston: Houghton Mifflin Company, 285 pages, 113 illustrations, 10½ x 8 inches. Price, \$20.00.

A TREATISE of more than forty years' standing, which intervening time has rendered but the more valuable, and which subsequent writings have served only to confirm in its authority, may properly claim entitlement to classification among the immortals. Such a treatise is Irving Whitall Lyon's *Colonial Furniture of New England*.

Of this book a limited edition of 750 copies was published in 1891, under the imprint of Houghton Mifflin and Company. In a short space of time the entire issue was absorbed and the belated purchaser found himself unable to secure a volume save by offering a considerable premium to some more forehanded collector. Now the original publishers have at length yielded to public pressure and announce a reprinting of the book from the original plates.

In view of this announcement, it is well worth while to devote some space to a re-examination of *Colonial Furniture of New England* with a view both to discovering, if possible, the reason for its extraordinary vitality as a work of reference, and to estimating its value to the present-day student who has access to other similar discussions which are both later in date and more extensive in scope.

Colonial Furniture of New England has survived and is still a necessary resource to the student partly because of its matter and partly because of its method. Dr. Lyon was a pioneer collector who, as far back as 1877, began to accumulate examples of fine early furniture, such as were then still procurable in and about his home city of Hartford. Later he extended his field of investigation so as pretty well to cover southern New England. Coupled with a genuine flair for what is intrinsically good the Doctor possessed the instincts of the scholar. He set about the task of determining not only when the types of furniture which interested him were produced, but what were the sources of their design.

This was no simple undertaking. It implied the searching out of early family records, the tracing of clues supplied by the advertisements in old newspapers and ancient chronicles, the weighing of various forms of tangible evidence and intangible opinion, as well as the investigation of those foreign origins from which American cabinetmakers derived their inspiration. Twenty-four years after he had begun his researches, Dr. Lyon embodied their results in the book under discussion. These results are so broad and so sound in fabric and so just in workmanship that they have, almost inevitably, been accepted as the foundation upon which most subsequent studies have been based.

It is to be borne in mind, further, that the author was an inquirer rather than a dogmatist. He was more bent on discovering the truth than upon expounding any theory. Hence at every point he generously discloses the nature of his information and the processes of reasoning by which he reaches his conclusions. The essential correctness of these last has never been called into question. Even if it had been, the work would still remain valuable as a cyclopedia of sources and a handbook of procedure.

The method for determining the date of the earliest wainscot chests with two drawers offers an illustration in point. The two-drawer chest may have been in use as early as 1670, for some such article seems to be implied in the description contained in an inventory of that year. There is, however, more certitude as to inventories of 1679, 1695 and 1700, respectively. These bits of documentary evidence, coupled with a consideration of the style of various chests themselves, lead to the conclusion that chests with two drawers were "in use in New England considerably before the year 1690." Whosoever disagrees with this belief has at hand all the data out of which to form his own judgment.

It is much the same with the discussion of the time when each of various cabinet woods came into use. That American trees served the needs of English joiners is attested by an advertisement of "Virginia wallnutt-tree chairs" in the *Daily Post* of London for August 30, 1731. The *London Evening Post* for June 21-23, 1750, announces the sale of "Virginia wallnutt-tree . . . in the plank." Quotations from early American inventories indicate that mahogany furniture was fairly common, at least in Philadelphia, before it had gained even approximate acceptance in England.

A good deal of what passes current as general knowledge concerning the origin of the Windsor chair is traceable to the records quoted in *Colonial Furniture of New England*. Attribution of the first American manufacture of this type of furniture to Philadelphia is based apparently upon Dr. Lyon's quotation from the inventory of a citizen of that city, one Hannah Hodge. The document is dated July 7, 1736, and notes the presence of "one Windsor chair." From that date on, other local inventories contain similar entries. It is not until 1758, however, that the Windsor chair appears in New York inventories. The type is not mentioned in Boston documents until 1769. Wallace Nutting has done much to add to our knowledge of Windsor forms, and J. B. Kerfoot has published valuable material on the peculiarities which distinguish the Windsors of different dates and different sections of the country one from another. But while each of these writers has added details to the sketch supplied by Dr. Lyon neither of them has disturbed its original outlines.

The butterfly table, on the other hand, has received its name and achieved wide popularity since *Colonial Furniture of New England* was written. The author describes one such example as a table with leaves,—"a very quaint little table, quite common in Connecticut, but apparently little known elsewhere." He attributes to it a possible German origin and remarks that none of the English or Scotch connoisseurs consulted concerning the type had ever seen anything like it. Here is an interesting suggestion.

Equally interesting is the incidental remark that the cabriole leg, in its eighteenth century European application to furniture design, is probably a borrowing from the Chinese. The statement seems profoundly true. While Chinoiserie, or the obvious imitation of Chinese forms and motives, in England may have waited upon the revelations of Sir William Chambers and others of his ilk, it seems safe to assert that the whole Queen Anne period was saturated with Chinese influence, derived chiefly, no doubt, from sources not remote from the Dutch East India Company. Not only was this age of Queen Anne an age of lacquer—in whose production China and Japan excelled—but the observant eye will perceive in many of the mouldings and other details of the furniture design of the period innumerable motives whose similarity to those used in eastern Asia must be more than merely casual. The topic is worthy of exhaustive treatment, unfortunately rendered difficult by insufficiency of available specimens of early Chinese furniture of determinable age and authenticity.

To cite all the examples of the richness of the material out of which Dr. Lyon constructed his book would be to quote virtually the entire work. His digressions are as illuminating as his main discussion, as for instance where he tells of the tableware of our ancestors, their glass, their earthen, metal or wooden plates, and the like, and gives consideration to the question of the period in which the erstwhile "passage" assumed the more grandiloquent designation of "hall." It is because he deals with such fundamental matters of history, and deals with them so briefly, clearly and conclusively, as to render his successors, in the main, content to accept his findings, that this author has remained—long after his death—a recognized authority, and that the demand for his book has been so insistent as to justify this late reprinting.

Concerning the general aspect of the new edition, it may be said that it offers an improvement over that of its predecessor. The bulk and format remain virtually the same, but the paper is of antique finish with deckle edges which give the volume a somewhat sumptuous air; and the choice of a highly finished stock for

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the heliotype illustrations renders these latter rather more distinct than those in the earlier book. The binding is of green buckram stamped in gold.

To return to the illustrations: they number a little over one hundred. All of them are taken from examples of unusual distinction, many of which have not become familiar through republication in other treatises. The best selection appears to have been made from types occurring previous to the second half of the eighteenth century.

Colonial Furniture of New England covers a consciously restricted field. It omits mention of many things upon which the present-day student seeks light. The author was endeavoring to establish a general background. It was to remain for men like Luke Vincent Lockwood, R. T. H. Halsey, Alfred Cox Prime, S. W. Woodhouse, Charles Over Cornelius, L. Earle Rowe and others to search out the names and personal histories of individual early American cabinetmakers and to attempt the identification of specimens of their work.

Mr. Lockwood, again, was presently to push the study of Colonial furniture over the borderland of the nineteenth century and to illustrate his theories with some hundreds of widely selected specimens. The intensive and extensive collocation of the joinery of a single century was later to be Wallace Nutting's contribution to the same general subject. Thus, gradually, during nearly a half a century, *Colonial Furniture of New England* has been supplemented in various important details by other books. But it has never been superseded. Indeed, the light of more recent investigation has but served to make more apparent the value of this pioneer work. It belongs in every library which makes any pretension to completeness.

OLD NEW YORK. By Edith Wharton. Four stories; *False Dawn—The Forties; The Old Maid—The Fifties; The Spark—The Sixties; New Year's Day—The Seventies*. New York: D. Appleton and Company. Price, each book, \$1.25; set of four in period gift box, \$5.00.

FORTUNATELY for Mrs. Wharton her reputation as an author will not have to depend upon these tales of old New York. They exhibit all her rather irritating meticulousness of style without its usually redeeming breadth and depth of characterization. Perhaps this is due to the fact that, in concocting a series of brief tales calculated to recreate the New York of earlier times, Mrs. Wharton really found herself with nothing very much to say, and hence was put to unusual pains in the saying.

But as they are put into book form, *False Dawn, The Old Maid, The Spark* and *New Year's Day* appeal quite frankly to antiquarian rather than literary curiosity. The New York of to-day makes the metropolis even of so recent a period as the seventies seem like a city exhumed from primeval ashes; as for the forties that era is completely prehistoric.

If Mrs. Wharton fails to revitalize those times for us, she at least succeeds in describing, with keen precision, their lost lineaments. Perhaps that is as much as we have any right to demand. The books are tidily presented in chintz-patterned wrapping and are companionably housed in a box of similar "period" suggestion. The set would make an appropriate gift to any elderly relative, particularly to one who still possesses fond recollections of the days of the four hundred and before.

FRENCH FURNITURE IN THE MIDDLE AGES AND UNDER LOUIS XIII. By Roger de Félice, translated by F. M. Atkinson, New York: Frederick A. Stokes Company. 148 and XV pages, 78 illustrations, 5 x 7½ inches. Price, \$1.75.

THIS is the first, chronologically, of a series of admirable monographs, concerning others of which *ANTIQUES* has previously printed brief discussion. These compact little histories can hardly be overpraised. They are literally packed with information delightfully conveyed, and the illustrations, while not very numerous, are exceptionally well chosen.

The present volume begins with the early period of French furniture making, of which few examples survive today, and traces the evolution of the mobiliary styles which progressed

under various foreign influences, notably those of Italy. As should be the case in a modern work, emphasis is placed on the types of furniture produced for the well-to-do middle classes, rather than upon such exceptional contrivances as were designed for the edification of royalty. Of the specimens illustrated many are hardly to be distinguished from Italian and Spanish analogues, but by the middle of the seventeenth century Dutch and Flemish influence began to be apparent. Hence, in the latter part of the reign of Louis XIII, we begin to encounter similarities to English furniture of the William and Mary period, which in its turn derived from the Low Countries many of its ideas of household enrichment.

Antiques in Lecture and Exhibition

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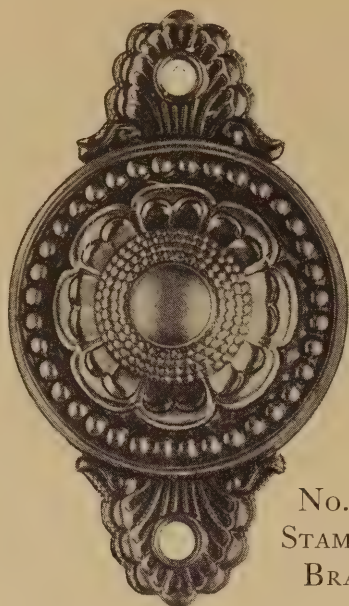
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SUCCESS or failure in repairing an antique frequently depends on the proper matching of missing veneers. We have just recently been fortunate in securing about 40,000 feet of beautifully figured crotch and plumed mahogany and walnut. This veneer has been cut for more than 30 years and is in varying rich shades. As many of our customers throughout the country, both collectors and dealers, are having difficulty in securing the proper veneers for their repair work and as the amount we purchased is considerably beyond our needs, we take this opportunity of offering a portion of our purchase to our friends and customers. We have also a limited amount of curly maple and figured cherry, walnut and mahogany veneer. We will be glad to ship in any amount at 35 cents per square foot. In ordering give nearest sizes desired.

J. P. ZIMMERMAN & SONS

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China, Glass, Pewter
Ornaments, etc.*

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A number of old bull's eye panes. An interesting collection of iron latches, old hinges—butterfly and strap, as well as H hinges. Also door scrapers and knockers; two beautiful fan lights, also the side lights to go with these and colored door knobs in blue and amethyst.

QUEEN ANNE CORNERS
Accord, Massachusetts

Inland State Road, between Boston and Plymouth
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Wishes to emphasize this month a set of delightful old stencilled chairs, an unusual quantity of early chintz for curtains or bedcovers, and some well-preserved cross-stitch needlework specially suited for use as table mats. Connecticut pottery, Staffordshire, Fine China and Glass are likewise to be found in excellent selection.

Visitors and correspondence always welcome.

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(Formerly with M. STACK & Co.)

*We have the Largest and Most Complete Stock of
Antiques in Chicago*
AND THE MIDDLE WEST

Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-brac, Andirons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

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The COLONIAL SHOP

22-24 NORTH WATER STREET : NEW BEDFORD, MASS.
Located diagonally across from the Whaling Museum

HOPES to number you among its October guests. You will find an astonishing variety—Furniture of all kinds; old China; Glass: Stiegel, Three-Mold, Irish, English and Sandwich; Pottery; Fireplace Fittings; Pickle Bottles; various other Bottles, Etc. *Reduced Prices During October.*

Of Special Interest

Small Curly Maple Chest of Drawers, ogee feet; Curly Maple Governor Winthrop Desk; Maple Chest of Drawers, slightly curly; pair Arrow-Back Chairs, four Arrows, original decoration; nine Spindle Bow-Back Windsor Armchairs; Chinese Lacquer Cabinet on Lacquer Chest of Drawers, brown lacquer with gold decoration.

Chart, "Chronology Delineated to Illustrate the History of Monarchical Revolution," published by Isaac Eddy, Weathersfield, Vermont, 1813, engraved by the same, and James Wilson Bradford.

W. W. BENNETT, PROPRIETOR.

The FRANCIS NYE House

MARION ROAD, MATTAPOISETT, MASS.

Main Road to Cape Cod via New Bedford

MAY I suggest again that you make your trip a double pleasure this season by selecting "Holiday Gifts," while touring? Add a bit of Staffordshire, a piece of sprigged china, or a dainty bit of old glass to your collection and at the same time select something for your collecting friends. When the rush of Holiday shopping comes you will, without any misgiving, without hurry and confusion, be able to send to your friends not only the most unusual, the most interesting but by far the most satisfying of gifts, "that desired bit for their collection." I have many such gifts to offer. Also many fine pieces which are of the moment's interest to collectors.

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collecting and distributing
every variety of *antique
furniture, glass, china, metal
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Antiques



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HERBERT F. KNOWLES

Removal Sale

*Previous to my removal in November all stock
will be offered during the month of October at
nearly cost prices.*

Two hutch tables in pine; four mahogany tables, two in curly maple;
Windsor table; candle stands; chairs in sets and singly; two comb-back
rockers and one five-slat rocker; beds; mahogany claw-foot locker; three
corner cupboards in pine; mirrors, andirons, warming pans, pewter,
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Colored, pressed, and Sandwich glass.

(AT THE SIGN OF THE CANDLESTICKS)

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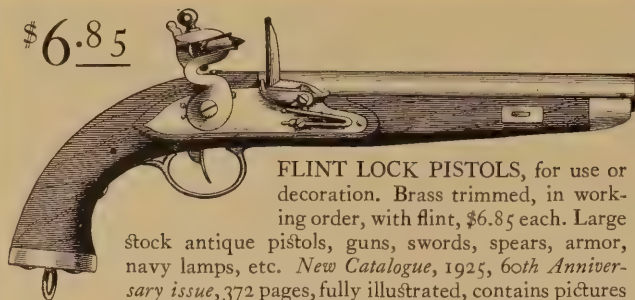
*Centre, French Mirror, style Louis XVI, carved wood.
Right and Left, Adam girandole mirrors, composition.
Below, Dainty Chippendale armchair, original except for new
muslin cover. Queen Anne card table, walnut. Provincial arm-
chair. All specimens in original condition. I specialize also in
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To those who are interested we will gladly send photographs and descriptions of any certain pieces for which you may be searching.

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I have also acquired a blue Lafayette salt, boat shape, marked Sandwich, with B. & S. Glass Works on the stern, Lafayette and star on the side wheels. Also, some good Currier & Ives prints, *The Wooing*, *The Wedding and Departure of Hiawatha*, *Lincoln in Colors*, *Tom Thumb*, the racing print, *Ethan Allen and Mate*, and *Lantern and Mate*, *The Old Oaken Bucket*, also the *Death of Montgomery* and *Noah's Ark* by Sarony and Major, and many lovely pieces of curly maple furniture.

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Harpending Hotel

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DUNDEE, NEW YORK



Illustrated

CHIPPENDALE mahogany table; Chippendale wing chair; doll; good flask, bunch of rye on one side, tree on other; Currier & Ives print, blue green color, race horse (Flora Temple); painting of clipper ship; also solid walnut bonnet top bookcase and desk, inlaid and painted across top, early American, feet gone; two-mold bottle; six mahogany Hepplewhite dining chairs; desk, walnut, beautiful willow brasses; solid walnut Chippendale board; set of candelabra; clipper ship, oil

painting, size of canvas 28 by 42, attributed to Robert McFarland, wonderful coloring; early American solid walnut board; child's chair; cellaret, solid walnut; Hepplewhite board; corner cupboard.

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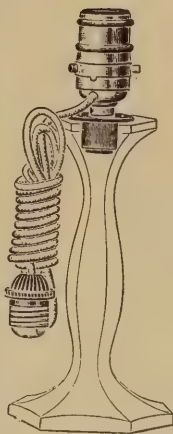
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683 Atlantic Avenue, BOSTON, MASS.

Of Interest to Collectors and Dealers

THOSE in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston. This knowledge and my car are at their service at very reasonable rates.

Write for rates and dates open

JOHN E. SULLIVAN

32 Sudan Street

DORCHESTER, MASS.

The Economy of Distribution

THE Clearing House Column of ANTIQUES is intended primarily for the private individual who wishes to buy, sell, or exchange anything capable of sale or purchase among a selected clientele. This includes books, prints, paintings, household articles of various kinds, jewelry, stamps, and even certain types of service.

Thousands of our readers have used the Clearing House with great success. They have been able to buy what they want, and to sell what they no longer want, with a rapidity

which has caused much favorable comment, and without the accompanying publicity which so many dislike.

You, too, may be sure of quick and satisfactory results by advertising in the Clearing House.

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ANTIQUES

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683 Atlantic Avenue

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BOSTON

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

EMPIRE BUREAUS, card tables, mirror frames; chairs; secretaries and sofas. Anything in Empire pieces. WYATT & MOWERY, 11 South Wilmington Street, Raleigh, N. C.

PARTNER WANTED—Familiar with antiques, good manager. Opportunity for road house, tea room and gas station. Virgin field for decorator. Small capital. Confidential correspondence. Advertiser owns property. No. 484.

CURRIER PRINTS (colored) in good clean condition. Presidents, historical subjects, ships, etc. Old china dogs, paper weights, Staffordshire animals, birds. HOWARD LEWIS, 516 Dillaye Building, Syracuse, N. Y.

OLD-FASHIONED handmade bedspread, color, red and white. LAURA S. BROWN, Shelburne Falls, Mass.

WILL INVEST a reasonable sum and take active part as partner in paying antique business. Have a valuable collection that can be used. No. 487.

COLORED PRINTS by N. Currier or Currier & Ives. State size, condition and price. FRANCES EGGLESTON, Oswego, N. Y.

CURRIER & IVES print, *The Sisters*: pole for fire screen; silver resist cups and sugar-bowl. No. 488.

POSITION in Art or Antique Shop by young woman of twenty-three. One season's previous experience as hostess in business of this kind. Salary nominal. No. 489.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists, and dates, if possible; also measurements. No. 389.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

SANDWICH glass plate, 7½ inches diameter, with star in center, dew-drop pattern in border and star. State price and condition. Mrs. CARL A. GERSDOFF, Stockbridge, Mass.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

LIVERPOOL PITCHERS; also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector. C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

POSITION WANTED. My experience and ability in selling antiques are available during the winter months. Box 231, Hanover Four Corners, Mass.

FOR SALE

ANTIQUE LIMERICK LACE SCARF, over three yards long, exquisite design, good condition, heirloom; also old English paste Marquise dinner ring, very handsome. No. 483.

MY TRAVELS take me all over New England. Somewhere in this area must be those pieces you want for your home or collection. If I should find them for you my charges would be moderate. ANTHONY W. PETERS, 16 Howitt Road, West Roxbury, Mass.

STAFFORDSHIRE, historical blue plate (probably by Thomas Godwin), of *Brooklyn Ferry*, border convoluted and nasturtiums, excellent condition, best offer accepted. Also Sheraton sideboard. MRS. GEORGE H. GASTON, 19 East 95th Street, New York City.

SEVERAL PIECES OF ANTIQUE JEWELRY, bracelets, earrings, pins and two hair brooches. Must be seen to be appreciated. No. 482.

ONE MAPLE HIGHPOST CANOPY TOP BED; complete original condition, five generations in family, \$100; three old Navajo rugs (not blankets) about 3½ x 7 feet, fine condition, \$25 each. Pictures and full particulars on request. No. 490.

COLORED PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

EARLY AMERICAN PAINTINGS; very rare Currier prints, etc.; very rare Chinese things; French sporting prints; bronzes. ADAIR, 34 Grant Avenue, Jersey City, N. J.

ENGRAVINGS, six old steel ones, three feet long by six feet wide, excellent condition: *Departure of The Pilgrim Fathers*, McRay; *Christ Stilling the Tempest*, Sartain; *Landing of the Pilgrim Fathers*, McRay; *First Prayer in Congress*, Sadd; *First Reading of Emancipation Proclamation*, Ritchie; *Authors of the United States*, Ritchie. M. H. MEEDS, 333 Main Street, Biddeford, Maine.

BEST OFFER for fifty genuine old Dutch tiles; Biblical scenes, perfect condition; also ten various subjects, perfect; nineteen assorted tiles, mended. Box 64, Ridgewood, New Jersey.

CHERRY DROP LEAF TABLE, six legs; old ship lanterns; corner cupboards; maple beds; hooked rugs; old glass. If we have not got it we will get it for you. Reasonable prices. HALL, Boston Post Road (Mianus), Greenwich, Conn.

JOHN HANCOCK LANTERN, beautifully etched globe, perfect condition; curly maple chest of drawers; lowboy in maple with drop-leaf, unusual piece, original condition; chintz coverlets, etc. Mrs. J. HERBERT MARBLE, 2 Salem Street, Bradford District, Haverhill, Mass.

FOUR STENCILLED RUSH BOTTOM CHAIRS condition and stencilling good, \$9 each, \$32 set; picture mirror, \$8; picture good; fine old mahogany desk, turned legs, \$60. ROY VAIL, Warwick, New York.

BETSY ROSS MINIATURE PORTRAIT set in brooch, surrounded by pearls, \$250; early eighteenth century oak gateleg table made in New England, 3-inch turnings, all original, \$350; very rare Bible box of lacquer and mahogany, \$75; pair early wooden dolls, \$10. No. 486.

BLACKSTONE ANTIQUE SHOP, walnut Hepplewhite spade foot card table; two-drawer walnut gateleg table; slope top desks; Dolphin candlesticks; Windsor love seat. H. L. WILKINS, Box 354, Blackstone, Va.

SET OF FIVE stenciled rush seat chairs, cut-out splat, original stencil, new rush seats, \$150; carved base Empire harpsichord, mahogany, \$200; Silas Hoadley grandfather clock, pine case, \$100; three-piece genuine Sheraton set, side chair, arm chair and settee, \$400; also mirrors in mahogany and gold leaf; Windsor chairs, etc. HOWARDS, 140 Bedford Avenue, Buffalo, N. Y.

PINE OPEN CUPBOARD, 73" x 36"; two banister-back chairs; tavern table with ball turnings, another with splay legs; saw-buck table; snake foot table with saucer top; curly maple bed, graceful turnings; inlaid rosewood tea-caddy; several hooked rugs; floral and oriental designs. Mrs. G. A. WATERS, 7 Stanford Street, Holyoke, Mass.

CORNER CUPBOARD in pine; small corner cupboard in mahogany; several hooked rugs; maple beds; southern bed, in mahogany; old glass, very attractive prices. THE HALL STUDIOS (Mianus), Greenwich, Conn., on the Boston Post Road.

FRANKLIN STOVE, brass fender, andirons, fire screen, tongs, good condition; bureaus with old brasses; wagon seat; settle. Write for pictures and prices. LILLIAN NUTTING, Mansville, N. Y.

QUEEN ANNE MIRROR, original condition, 58½" x 24½", mahogany gilt trim frame, scroll top with large gilt eagle in center, gilt wreath extending down sides. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

PUBLIC SALE: household effects; antiques; curios; glass; prints. House back of Dr. Marshall's. New Hope, Pennsylvania, Saturday, October 18, one o'clock. CHARLES R. HARLEY, sculptor.

SHEFFIELD TRAY; candlesticks; American hunting scene, *Wild Duck Shooting*; pictorial sampler, *On the Old Farm*, framed; Stiegel decanter; other antiques, low prices. H. V. BUTTON, 20 Third Street, Waterford, N. Y.

HOOKEED RUGS, antique and modern. Modern hooked rugs any size, shape, or color made to order. Also a few pieces of antique furniture, Sheffield and pewter. THE LITTLE SHOP, At the Elms, Ridgefield, Conn.

GENUINE BUHL clock and pedestal (tortoise inlaid with brass) six feet tall; also three-piece Louis XIV settee, arm chair, side chair. Photos on application. CURIOSITY SHOP, 1903 Main Street, Kansas City, Missouri.

DINING ROOM SUITE, solid black walnut, hand carved, suitable for palatial dining room, \$7,000; also silver, twelve pieces, hollow ware. 1855 North Market Street, Wichita, Kansas.

LUSTREWARE, brass candlesticks, snuffers, tray, kettles, lace glass, Windsor and fiddleback chairs, tables, carved post bureau. Mrs. D. B. HICKOK, 59 West 2nd Street, Oswego, N. Y.

SELL OR EXCHANGE, old pine settee, painted back, fine condition, graceful, decorative, photographs on request. Also painting on glass, *George Washington*, rare. No. 485.

ANTIQUES-HEIRLOOMS in family for generations. Napoleon bed, chest of drawers, two Ottomans, mirror—all of crotch mahogany. Also mahogany Lincoln rocker, ladies' chair, stand. Walnut bed, dresser, table. Old books, silver, glass. Home sold. F. P. BARKER, 2020 Florida Drive, Fort Wayne, Indiana.

OLD MAPLE HIGHBOY, before 1776, original brasses, some repairing. History and photograph, if desired; also old unique pistol. HARRIET PERRY, 1 Harvard Place, Worcester, Mass.

HISTORICAL BOTTLES, cup-plates, Stiegel. Sandwich, paperweights, old glass, Currier prints, good specimens of above bought, photos on request. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

ANTIQUE ITALIAN cabinets, intarsia or marquetry. Beautiful design, 5,800,000 tiny pieces, mahogany, cherry, rosewood. 20" x 20" x 18", four drawers; 16" x 16" x 21", five drawers. British Museum bought one, £2,000. Antique dishes, furniture. CHASE, 232 Columbia, Utica, New York.

GLASS SALTS of all kinds; pewter; everything for the fireplace; colored glass; clocks, big and small; decanters; mirrors; bed coverings. EMMA G. FITTS, 59 Winter Street, Orange, Mass. On the Mohawk Trail.

RARE ANTIQUES; flask, blue railroad; amber Lafayette; amethyst; others; salts, cup-plates; pair Rockingham dogs, etc. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

E. C. BOOZ BOTTLE; brass, glass, china, candlesticks, coverlet, Paisley shawls, pewter, brass whale oil lamp, old bellows. FRANK WELLS, 17 North 3rd Street, Harrisburg, Pa.

ENGLISH ANTIQUES of all kinds. Silk Paisley shawl, perfect condition. THE ANTIQUE STUDIO, 106 West Central Avenue, Balboa, California.

A UNIQUE SHERATON settee, about 1805, suitable for piazza or hall; a very fine flip glass and two old dolls, which are worth while. F. F. B., 147 State Street, Montpelier, Vermont.

TWIN JUG, Jenny Lind bottles, Dolphin candlesticks, pewter lamps, old Sheraton fancy chairs and good general line. L. A. HAYET, Mountain Road, Amherst, Mass.

GLASS CUP-PLATES, octagonal plow, blue 11A, blue Fort Pitt, and many other historicals not in any check list. Also conventionals. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

MAPLE HIGH CHEST of drawers, walnut highboy, walnut slant top desk, corner cupboard, sideboard, chairs, glass, colored lamps, candlesticks, copper. LOUISE BARBER MATHIOT, West Chester, Pa. Route 2, Phone 480 R.

CHERRY CHEST-ON-CHEST, original brasses, fine condition. Pine chest, with feet; three drawers, some handles missing on pulls, odd piece, in rough. Tavern table in rough, good. Queen Anne drop-leaf, some repairs, good. I have no poor pieces. LYNDE SULLIVAN, Durham, N. H.

AMERICAN FLASKS, Steamboat reverse, *Use, but do not abuse me*; also other flasks and a fine collection of diaper and spiral bottles. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

HEPPLEWHITE rich mahogany serpentine folding top card table, ribbon and line inlay, \$125. Rich silk patchwork quilt, unusual amount finest hand needlework, \$35. Pair dainty 15-inch Colonial brass andirons, \$22. Staffordshire pair, 18-inch, shepherds with dogs, \$35. Pair gold collar and padlock, 10-inch dogs, \$35. Beautiful colored 8-inch Scotch group under bower, \$15. Little Eva and Uncle Tom, 9-inch group, \$12. Covered dish, chicken setting on nest, richly colored, \$10. Sandwich 8-inch sugar bowl, \$12.50. Sandwich salt diamond waffle design, \$6.50. Six early flare top toddy goblets, \$15. Six early flare top morning glory wines, \$12. Waterford 3-inch boat shape salt, \$10. Blue and gold-footed, 12-inch Dresden urn, \$15. Copper lustre, wide blue band, 7-inch pitcher, \$14. Dixon Britannia 12-inch tea pot, \$7.50; Pair Sheffield 11-inch candlesticks, \$22. Small mahogany shaving stand, \$16.50. Sheffield 12-inch cake basket, \$8.50. Rosewood tea box with rosewood canister interior, \$15. (Dealers welcome) KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pa.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops, Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13 1/2 Wollaston Terrace, Dorchester, Mass.

BEAUTIFULLY CARVED large Indian sign, \$100; wonderfully embroidered sampler, \$25; tip and turn table, \$50; large hooked rugs, \$20 each. PHOEBE TAINTOR IVES, Branford, Connecticut, Fellsmere Farm.

INLAID mahogany half-moon table; *Franklin at the Court of France*; mahogany three-section table; Martha Washington chair; pewter candlesticks; pair Sheraton inlaid sewing tables. EDWARD GAGE BROWN, DOROTHY LOUISE BROWN, The Kettle and Crane, Boscawen, New Hampshire.

FULLER HOMESTEAD, Hancock, N. H. Early pine lowboy; tap-room desk, wrought iron strap hinges; latches and other early pieces, also fine mahogany and maple. Tel. Hancock, N. H., 39-2.

A CHARMING old Connecticut cottage, an established antique and tea house business of the highest type. Electric lights, running water. An acre of land, apple orchard and flower garden. On the state highway near the shore. Mrs. THOMAS TRAVIS, 149 Watchung Avenue, Montclair, N. J.

AT BELMONT, N. Y., old Colonial home, full of antiques, salts, cup-plates, paper-weights, lanterns, coverlets, shawls, mirrors, melodeons. Write for printed list. H. ANNIS SLAFTER.

HAND-HAMMERED brass kettle, came from home of Roger Conant, Salem, Mass. Very fine antique. Family heirloom. F. E. BRYANT, Story City, Iowa.

COLONIAL ART BOOKS, new and old, send for list. MARTIN W. MOFFIT, 528 West 142d Street, New York City.

OPEN CUPBOARDS; large Dutch tables; curly maple desks; maple corner cupboards; screw-top corner cupboards; mahogany desks; glass vase. BARNEY FRIEDMAN, Quakertown, Pa.

OLD PARISH HOUSE ANTIQUE SHOP on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. H. N. HIXON, Tel. 116.

BELLOWS FALLS, VT. The most comprehensive collection of antiques in the State. Specials: eight-legged dining board; courting mirror. MR. AND MRS. GEORGE PARKER BOLLES, JR., antiquarians, 35 Atkinson Street.

RARE GLASS. CECIL DAVIS, F.R.S.A., 8 St. Mary Abbott's Terrace, Kensington, London, specializes in genuine old English and Irish glass of all kinds; early Bristol colored glass; millefiori paperweights, etc.; detailed monthly list of bargains in old glass and china, ten cents.

QUEEN ANNE chair and walnut breakfast table; 1681 Bible box; Betty lamps of iron and tin; assortment of pewter, etc. G. V. GLATFELTER, 10 Kendrick Place, Amherst, Mass.

MAPLE DOLL'S BED; Chippendale chair; maple highboy; Duncan Phyfe table; Hepplewhite bureau with original brasses; reproductions of hand-wrought irons, also many original designs. Folders on request. THE HUMPTY DUMPTY SHOP, Arden, Delaware.

BASE of an old maple highboy, handmade quilts, brass kettles, slat-back chairs; card, work and tip tables. E. V. WALKER, 131 Central Street, Manchester, N. H.

BED, rare old maple four post with practically new box spring and mattress. Price \$100 complete. Two early American Chippendale chairs, \$50 each. Moving forces sale. No reasonable offer refused. E. S. HIDDEN, 375 Park Avenue, New York City.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

LOS ANGELES: M. A. LOOSE, 2904 Los Feliz Blvd. General line.

CONNECTICUT

BRANFORD: OLD TIME THINGS SHOP, Redhurst, Boston Post Road.

*DEVON: GABRIELLE DE BRUNSWICK.

*EAST HAVEN: S. WOLF, 230 Main Street.

*FAIRFIELD: THE SASCO SHOP.

*GOSHEN: BIRDSEY HALL, Litchfield County.

*GREENWICH: THE HALL STUDIOS. Boston Post Road.

HARTFORD:

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

*MME. E. TOURISON, 29 Girard Avenue.

*NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*NORTH WOODBURY: INGLESIDE.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

*STRATFORD: TREASURE HOUSE, 659 Ferry Road.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

*WINDSOR: AT THE SIGN OF THE CANDLESTICKS.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & Co., 643 Wabash Ave.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

THE LOFT, 88 Maple Street. General line.

MAINE (continued)

- BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.
- BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street. General line.
- OGUNQUIT. THE SHOP OF THE TWO YOUNG MEN.
- PORTLAND:
- *CLARENCE H. ALLEN, 338 Cumberland Avenue.
 - *S. E. MATHEWS, 11 Temple Street.
- *ROCKLAND: COBB & DAVIS.

MARYLAND

- BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.
- *CENTREVILLE: BARTON BROTHERS.

MASSACHUSETTS

- *ACCORD: QUEEN ANNE COTTAGE
- BOSTON:
- *BOSTON ANTIQUE SHOP, 59 Beacon Street.
 - *CURTIS AND CAMERON, 12 Harcourt Street.
 - *L. DAVID, 119 Charles Street, Hooked Rugs.
 - *A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
 - *GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
 - *CHARLES T. GRILLEY, 49 Charles St.
 - *J. GROSSMAN, 42 Charles Street.
 - *JORDAN MARSH CO., Washington Street.
 - *WILLIAM K. MACKAY CO., 7 Bosworth Street, Auctioneers and Appraisers.
 - *I. SACK, 85 Charles Street.
 - *SEAVEY FARMHOUSE, Ward and Parker Streets.
 - *SHREVE, CRUMP & LOW, 147 Tremont Street.
 - *A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.
- BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.
- *BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
- CAMBRIDGE:
- ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.
 - *WORCESTER BROS., 23 Brattle St.
- *CONCORD: THE CHEST, Lexington Road.
- *EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.
- FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.
- *FRAMINGHAM: OLD AMERICA COMPANY. Books.
- *GLOUCESTER: F. C. POOLE, Bond's Hill.
- *HAVERHILL: W. B. SPAULDING, 17 Walnut St.
- IPSWICH:
- E. M. HOWE COMPANY, 62 North Main Street. General line.
 - J. SALTZBERG, 5 South Main Street. General line wholesale.

- KINGSTON: KINGSTON ANTIQUE SHOP. General line.
- LONGMEADOW:
- *E. C. HALL, 145 Longmeadow Street.
 - *HELEN M. MERRILL, 1124 Longmeadow Street.
- LOWELL:
- BLUE HEN ANTIQUE SHOP, Harrison Street. General line.
 - LOUISE R. READER, 417 Westford Street. General line.
- LYNNFIELD: COLONIAL TEA ROOM.
- MARLBORO: GRACE & BELLE STEVENS, 232 Main St. General line.
- *MARSHFIELD: CARESWELL COTTAGE.
- MARBLEHEAD: C. F. BESSOM, 11 Washington Street. General line.
- *MARION: MRS. MARY D. WALKER, Front & Wareham Road.
- *MATTAPOISETT: S. ELIZABETH YORK, Marion Road.
- NEW BEDFORD:
- MRS. CLARK'S SHOPS, 2 Eighth Street and 32 North Water Street. General line.
 - *THE COLONIAL SHOP, 22-24 North Water Street.
- NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.
- ORANGE: MISS EMMA G. FITTS, 59 Winter Street. General line.

- *PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.
- PLYMOUTH:
- *YE BRADFORD ARMS.
 - H. J. KLASKY'S ANTIQUE SHOPS, 10 Sandwich Street. General line.
 - *WILLIAM B. MCCARTHY, 30 Sandwich Street.
- SALEM: THE WITCH HOUSE. General line.
- *SOUTH ACTON: THE ACTON ANTIQUE SHOP.
- *SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.
- *SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.
- *STOCKBRIDGE: EDWARD CROWNSHIELD.
- TAUNTON: A. L. DEAN COMPANY, 60 Harrison Avenue. General line.
- *WARREN: C. E. COMINS.
- *WAYLAND: KATHERINE LORING.
- WEST HARWICH: ADA BERRY KELLY, Belmont Road. General line.
- WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

MICHIGAN

- ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

MISSOURI

- KANSAS CITY: CURIOSITY SHOP, 1903 Main St. General line.
- ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

NEW HAMPSHIRE

- DOVER: E. ANTON, Opposite Depot, 3d Street. General line.
- FRANKLIN: WEBSTER PLACE ANTIQUE SHOP and TEA ROOM, Daniel Webster Highway. General line.
- HANCOCK: FULLER HOMESTEAD. General line.
- HILLSBORO: C. A. MACALISTER. General line.
- KEENE: KEENE ANTIQUE SHOP. General line.
- *LISBON: WHITE BIRCH ANTIQUE SHOP. General line.
- NASHUA: HARRY L. HALL, 265 Main Street. General line.
- NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.
- *PEMBROKE: COLLECTOR'S LUCK, Pembroke Street.
- *PETERBOROUGH: THE WILSON TAVERN SHOP, The Crossroads.
- PORTSMOUTH:
- *J. L. COLEMAN, 217 Market Street. General line.
 - *E. A. WIGGIN, 350 State Street.
- SUGAR HILL: SUGAR HILL ANTIQUE SHOP.
- WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2½ Knight Street. General line.

NEW JERSEY

- CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.
- *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
- *FREEHOLD: J. B. KERFOOT.
- HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
- LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.
- *MONTCLAIR: THE PEKING PAILOU, 147 Watchung Avenue.
- *MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.
- *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.
- *TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

- *AMENIA: W. W. TIEDMAN.
- *AVON: J. PARKER MERVILLE.
- AUBURN: ALICE LIGHT, 15 Park St., Union Springs. General line.
- *BROOKLYN: HARRY MARK, 749 Fulton Street.
- DUNDEE:
- *FINGER LAKES ANTIQUE SHOP, Harpending Hotel.

HAZEL H. HARPENDING. General line.

- *JEMIMA WILKINSON ANTIQUE SHOP.
- *FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.
- *HOOSICK FALLS: H. A. & K. S. MCKEARIN.
- *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.
- *JAMAICA: KATHARINE WILLIS, 272 Hillside Ave.
- *LOUDENVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.
- *NEW HARTFORD: JAMES and L. DEAN, 1 Genesee Street.
- *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
- NEW ROCHELLE:
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 - *FRED J. PETERS, 52 East 56th Street.
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 - *THE 16 EAST 13TH STREET ANTIQUE SHOP.
 - *MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.
- PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.
- *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
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- WALTER & DRAPER, 103 Market Street. General line.
 - *J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
- QUOGUE, L. I.: ILLAHEE HOUSE, Montauk Highway. General line.
- SLCATSBURG: J. W. WOOD, Orange Turnpike. General line.
- SYRACUSE:
- *YE OLD CURIOSITY SHOP, 319 No. Clinton St.
 - *WOMEN'S EXCHANGE INC., 624 South Warren Street.
- *WARSAW: J. CAHILL.

OHIO

- *CINCINNATI: J. P. ZIMMERMAN & SONS, 1013 Walnut Street.
- CLEVELAND:
- GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.
 - HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General Line.
- COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.
- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street. General line.
- WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.

OREGON

- PORTLAND:
- RAYMOND'S ANTIQUE SHOP, 705 Davis Street. General line.
 - THE FRENCH SHOP, 410 Morrison Street. General line.

PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.
- BETHLEHEM: A. H. RICE, 519 North New Street. General line.
- DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

PENNSYLVANIA (continued)

ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
HARRISBURG: SALTZGIVER'S ART AND ANTIQUE SHOP, 223 N. 2nd St. General line.
MANHEIM: DAVID B. MISSEMER. General line.
PHILADELPHIA:
JAMES CURRAN, 1625 Pine Street.
*FERDINAND KELLER, 216 South 9th Street.
POOR HOUSE LANE ANTIQUE SHOP, 114 W. Rittenhouse Street, General line, Germantown.
*PHILA. ANTIQUE Co., 7th and Chestnut Sts.
*MARTHA DEHAAS REEVES, 1026 Pine Street.
*NATIONAL PATENT REED SALES Co., Drexel Building. Rush seating materials.
*ROSENBAACH COMPANY, 1320 Walnut Street.
*ARTHUR J. SUSSEL, 1724 Chestnut Street.
*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M.B. COOKEROW, 265 King Street.
SELLERSVILLE: on Bethlehem Pike, IRA S. REED. General line.

WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.
YORK: BERGMAN ANTIQUE SHOP, 322-326 South Duke Street. General line.
ZIONSVILLE: DAVID C. HIESTAND'S FARM, Lehigh County. General line.

RHODE ISLAND

BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.
*EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street.
*PAWTUCKET: G. R. S. KILLAM. Clock Parts.
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MARSHFIELD VILLAGE: A. R. COLE, Main Street. General line.

MIDDLEBURY: GARDNER J. DUNCAN, 74 Main Street. General line.
TAFTSVILLE: THE OLD ATTIC. General line.
*WOODSTOCK: E. W. ALLEN.
*WINDSOR: YE MIRROR INN.

VIRGINIA

*RICHMOND: J. K. BEARD.
WASHINGTON, D. C.
*MRS. CORDLEY: 812 17th Street, N. W.
*GEORGE W. REYNOLDS, 1742 M Street, N. W.
*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

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MARTINSBURG: G. B. STANSBURY, 213 S. Maple Avenue. General line.

ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

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(ALBANY COUNTY)



Rare Antiques

THREE PIECE
SHERATON BANQUET TABLE
2 CRYSTAL CHANDELIERS
MAPLE HIGHBOY

CHERRY HIGHBOY HOOKED RUGS

PRIVATE SALE

AT THE SIGN OF

THE GALLOPING HORSE

Post Road, DEVON, CONN.

AND AT THE

WOODMONT INN AND

ANTIQUÉ SHOP

14 Cherry Street

WOODMONT-on-the-Sound, CONN.



During the entire month of October

Among the collection of Lamps, Pewter, Sandwich Glass, Iron Utensils, Prints and old Chintz, is a Refectory Table, six feet two inches long, beautifully turned legs, three drawers; also some early pine candle-stands; a pine trestle table; a maple gateleg table, and a Martha Washington sewing table.

For discriminating cooking, for unique setting, for Old World charm and hospitality, the Woodmont Inn and Antique Shop is unsurpassed.

A HALL filled with the
best in design and
quality.



Chairs Pewter Rugs
Beds China Mirrors
Tables Glass Lamps
Sofas Lustre Prints



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By NANCY MCCLELLAND

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Genuine QUEEN ANNE
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CABINET

Beautifully Carved H Hinges
and Escutcheon

Measures 32 x 21 1/2 inches

Many other interesting pieces

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A Study of Antique Drop Leaf Tables



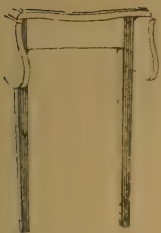
"Pussy Foot"



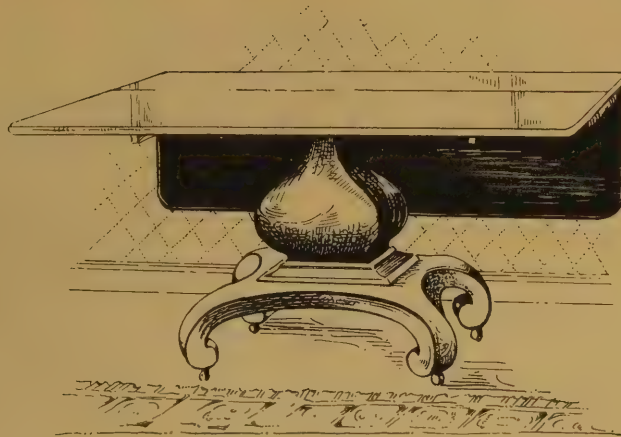
"Chippendale"



"Fluted Leg"



"Pembroke"



"Governor Hancock"

HALF a century after the Dutch influence began to creep into New England table making, Chippendale tendencies—especially in the claw and ball foot—became perceptible, and occasionally were closely followed by some old-time New Englander. Still later came the drop leaf table with straight, fluted legs, the leaves as yet supported in the old "gate" fashion.

Sheraton's famous table, built for Lady Pembroke, upheld its leaves with "butterfly" supports; and to this day the name "Pembroke" clings persistently to any simply designed table of similar character.

The generously proportioned table pictured above arose to favor in the days of that genial host, Governor Hancock. In the old mansion beside the State House on Beacon Hill, hospitality was dispensed over just such a board, still referred to hereabout as the "Governor Hancock" table.

Our collection of old tables is reminiscent of these interesting bits of history—and each piece awaits (in condition for immediate use) the setting from which circumstance has wrested it—some charming New England home.

Jordan Marsh Company
BOSTON



Old Chelsea Vases

THIS pair of old Chelsea vases was fashioned between 1745 and 1760. They are of intrinsic beauty and marked with the gold anchor, which is rare. They are decorated in large panels showing tropical birds in brilliant colors. These panels have borders of gilt on a powder blue ground. The ormolu bases on which the vases are mounted are of delightful design and follow the same lines as the tops of the vases.

We have other rare specimens of old china, glass, and silver which we recently acquired.

You are cordially invited to visit our third and fourth floors, where they are on display with our other antiques.

The student, the collector and all other lovers of the rare and beautiful will find these floors a delightful place to spend a number of hours of leisurely enjoyment.

Correspondence with collectors and museums is solicited

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NOVEMBER, 1924

ANTIQUES



SILVER TANKARD :: BY PETER VAN DYCK
(1684-1750)

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



FROM THE SACK COLLECTIONS :: AN ARRANGEMENT OF EARLY AMERICAN FURNITURE AND CARPETS ::
DATING FROM THE SEVENTEENTH CENTURY TO THE FIRST YEARS OF THE NINETEENTH

SELECTION is the first and most important step in collecting. My collections at all times illustrate the application of this principle.

I . S A C K
OLD NEW ENGLAND FURNITURE
85 Charles Street
B O S T O N

The Shop Behind the Show Window

PLEASE remember that I use my page in *ANTIQUES* each month only as a show window and that a show window is a place of beginnings not of conclusions. It does not tell a complete story. It seeks to appeal to a variety of tastes and to suggest that fuller satisfaction can be found back of it. For my shop, I must substitute a printed list. My page only hints at what my list contains. Send for that list. If it doesn't include what you seek, I shall probably be able to help you any way.

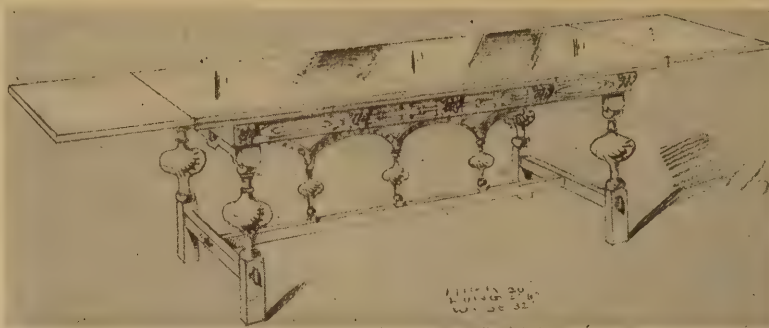
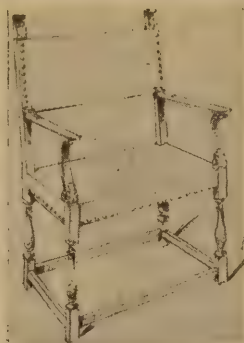
Important:—Please remember that crating charges are included in the prices quoted. New clients, too, will save themselves disappointment and loss of time if they will enclose a check with order or inquiry. It is not possible to make shipments in advance of payment. Where any item or items ordered have already been sold, checks received will be promptly returned.

THIS MONTH'S ILLUSTRATED OFFERINGS

Please order by number as indicated in the pictures

- | | |
|---|--|
| [1]—Pair beautiful Sandwich glass fluid lamps, in perfect condition. The pair \$30.00 | dog in biscuit color on deep blue base; 7" long, 5" high. Perfect condition. \$17.00 |
| [2]—Four-slat ladder-back rocker, 43" high; flat arms; splint seat; slats have unusual shapes . 25.00 | [12]—Inlaid mahogany veneer dressing mirror; has one drawer and bracket feet; drawer frame and mirror frame inlaid; drawer has two small old brass knobs; 16" high, 14" wide, 6½" deep. One thumb-screw missing; mirror needs resilvering; otherwise perfect . 30.00 |
| [3]—Mahogany mirror, with gilt border has strip running across face, 36" high, 20" wide; frame 4¾" deep, in fine condition . 35.00 | [13]—Set six Windsor type side chairs, wooden seats; all in fine condition. The set . 60.00 |
| [4]—Solid bird's-eye, one-drawer table in perfect condition. Top measures 17½ x 20". Legs nicely turned. Drawer has old Sandwich glass knob . 27.00 | [14]—Old walnut corner washstand, 40" high to top of back, Hepplewhite legs. Bottom has drawer with old brass knob. Back has nice cut-out; place for washbowl and two other containers. Complete with old moss-rose washbowl and pitcher . 38.00 |
| [5]—Bennington jar, not marked, 6½" high, 6½" wide without counting handles. Is beautifully mottled in very unusual shade of brown, condition perfect . 23.00 | [15]—Windsor chair, in fine condition, egg turnings . 28.00 |
| [6]—Fine old prism lamp, brass base and standard; star-cut prisms. All in perfect condition . 50.00 | [16]—Odd hooked rug, 48 x 28" floral pattern in soft greens, reds, pinks and browns. In perfect condition . 35.00 |
| [7]—American Rockingham dog, 10½" high. Probably made at Zanesville, Ohio. Similar to one illustrated on page 16, July, 1924, <i>ANTIQUES</i> . 20.00 | [17]—Ladder-back rocker, with five slats; 43" high, chair in maple, round arms in curly maple, rush seat. Has been painted red. (Have three other five-slat rockers) . 35.00 |
| [8]—Cherry and curly maple chest of drawers; has very slender legs; drawer fronts in beautiful curly maple; 52" high to top of back; 44½" wide, 20½" deep. In perfect condition . 75.00 | [18]—Old pine blanket chest, lift top, with one drawer at bottom; unusually graceful cut-out at bottom; 35½" high, 40" wide, 17¼" deep, in fine condition and has been painted dark brown . 20.00 |
| [9]—Pair old Sheffield candlesticks, 7" high; in fine condition . 20.00 | [19]—Spindle day-bed, 60" long, 24" wide in perfect condition . 22.00 |
| [10]—Most unusual and interesting spindle settee. Bottom pulls out to form a bed; 74" long, 37" high, 22½" wide when closed; 40" wide when open. Condition perfect . 60.00 | [20]—Pair unusually fine curly maple Empire chairs, with carved splat, cane seats; in perfect condition. The pair . 50.00 |
| [11]—Old Staffordshire hound inkwell; | |

J. F. CAHILL ♦ *Antiques by Mail*
WARSAW, NEW YORK



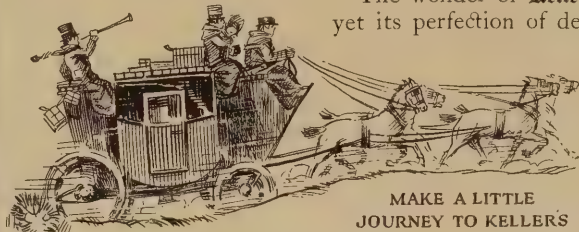
SCOTCH OAK DINING ROOM SET :: Elizabethan style :: Choice of chairs :: Ancient suggestion with modern convenience :: A large buffet similar to serving table, illustrated accompanies this set.

Better than the Lamp of Aladdin

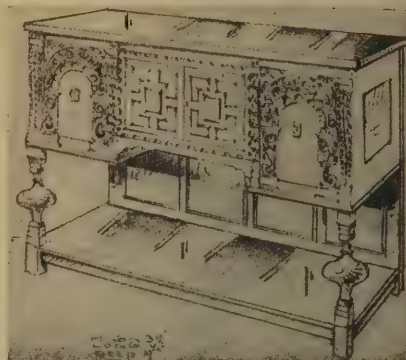
WHEN Aladdin rubbed his lamp, he had to know what to ask for. But you can come to **Keller's** with the vaguest of ideas, look about the place and suddenly find the perfect fulfillment of what had hitherto been but a dream.

And this applies to every requirement of purchasing—for gifts or for personal household requirements. **Keller** offers you garden ornaments of lead and marble, and jewels of precious metal set with gems; furniture ancient and modern—whole floors of it—, and bits of crystal glass for your table.

The wonder of **Keller's** is the vastness of it,—and yet its perfection of detailed selection.



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AMERICAN ANTIQUES

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city limits on Main High-
way from New York to Jacksonville

J. K. BEARD

DREWERY'S MANSION
P. O. BOX 784

RICHMOND, VIRGINIA



MAPLE CHAIR (1780)

An interesting transitional piece, combining informality with unusual charm of design.

JUST as the design of chairs determines a mobiliary style, so the selection and placing of chairs among the other furnishings of a room may spell the success or failure of a decorative assemblage.

The exhibit of chairs at the ROSENBACH GALLERIES includes sets, pairs, and single pieces. These occur chiefly in the fine cabinet woods of the 18th century. Many are enriched with carving, inlay, painting and gilding; and not a few still maintain their coverings of antique fabric.

Let the Rosenbach Galleries send you photographs and give you counsel as to the right pieces for special places.



ANTIQUE FURNITURE :: RARE BOOKS :: TAPESTRIES
OBJECTS OF ART



The ROSENBACH COMPANY

273 MADISON AVENUE 1320 WALNUT STREET
New York Philadelphia

Only a few ITEMS now remain for SALE

THE examples of genuine 18th century furniture which last month I advertised for sale from my private collection are virtually all dispersed.

I am relisting the few remaining items together with some additional numbers withdrawn from storage.



FROM PREVIOUS LISTING

1. and 2. Sideboard and Knife Urns.
4. Four superb Chippendale Chairs.
17. Walnut Chair-back Settee.
18. Lowestoft Garniture.
19. Lowestoft Urns.
20. Pole Screen.
22. Mahogany Dining Table.
25. Tapestries: Important Flemish and Brussels examples.
26. Bow-front Mahogany Corner Cupboard.
27. Wing Chippendale Bookcase.
30. Tilt-top Table.
33. Bed with Cornice Top.
35. Philadelphia Clock.



SHEARER SIDEBOARD (c. 1790)

Of mahogany, finely inlaid. Length, 7' 2"; depth, 36". Original brass rail. Knife boxes of Adam design in mahogany.

THE delighted letters from those who took me at my word last month and purchased from photographs attest the fact that the opportunity now offered may safely be accepted by residents of any part of the United States.



ADDITIONAL LISTING

40. Gate-Leg Table.
Of pear wood. Very beautiful in color. A most unusual piece.
41. Pie Crust Table.
42. Pie Crust Table.
Both examples of great rarity.
43. Pair Chippendale Armchairs.
Armchairs of this period are relatively rare and are always desirable.
44. Martha Washington Mirror.
45. Bracket Clock.
46. Corner Cupboard.
A charming mahogany example.
47. Walnut Secretary.
Rare piece with scroll top.

ADRIEN F. WELLENS
345 West 88th Street
NEW YORK CITY

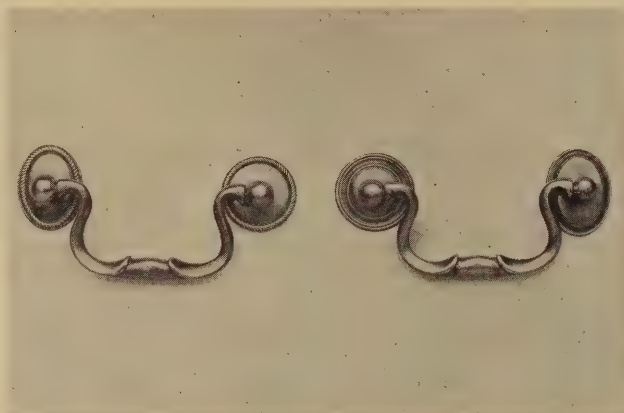


ONE of a pair of *old Sheffield Plate Wine Coolers* in perfect condition. *Montieth Bowls* to match. Made by Bowlton, of Sheffield, England, 1784.

I have many other specimens of the fine handiwork of English and American silversmiths, and I am in a position to supply almost any requirement.

GEBELEIN

79 CHESTNUT STREET BOSTON, MASS.
A name that stands for the finest in silver



No. 97936. All sizes oval and round, plain edge or beaded edge Rosettes

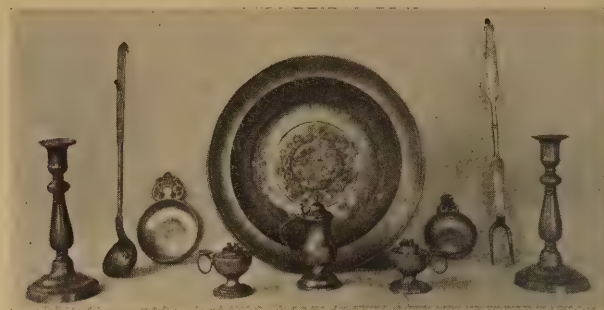
AUTHENTIC HARDWARE FOR EARLY FURNITURE

My line of hardware is suited in size and design for every type of furniture from that of the earliest times to the period of Duncan Phyfe.

For other samples besides those illustrated, see pages 295 and 5 of *ANTIQUES* for June and July and send for our catalogue.

I. SACK

85 Charles Street, Boston



HOUSEHOLD GEAR IN PEWTER IRON AND BRASS

SOME special attribute of inherent interest or of beauty is demanded of every antique object admitted to the collections of the Old Hall. Hence the variety of items and the uniformity of their quality.

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Wayland Telephone 76 Massachusetts
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London

Antique Furniture
Objets d'Art

ANNOUNCEMENT

*of two interesting and important sales of which illustrated catalogues
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OF

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17TH, 18TH AND MID-19TH CENTURY PAINTINGS

BY THE MASTERS OF MARINE ART

PRINTS, RELICS AND NEEDLEWORK

RELATING TO THE

OLD SAILING SHIPS

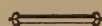
AND THE LARGEST COLLECTION OF

SHIP MODELS

EVER OFFERED AT PUBLIC SALE

TO BE SOLD BY HIS ORDER

THURSDAY, FRIDAY EVENINGS, NOVEMBER THIRTEENTH, FOURTEENTH



RARE PRINTS

BY

N. CURRIER AND CURRIER & IVES

THE COLLECTION OF

FRED J. PETERS

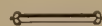
OF FLUSHING, LONG ISLAND

(PART TWO)

COMPOSED EXCLUSIVELY OF THE MORE DESIRABLE SUBJECTS, APPROPRIATELY
FRAMED IN OLD MAHOGANY, PINE AND MAPLE FRAMES. TOGETHER WITH
SEVERAL FINE EARLY AMERICAN AQUATINTS BY JUKES, AND ORIGINAL
CANVASES AND SKETCHES BY ARTHUR F. TAIT AND LOUIS MAURER

TO BE SOLD BY HIS ORDER

WEDNESDAY EVENING, NOVEMBER NINETEENTH



THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK



WITHIN THE BLUE DOOR

Genuine Antiques

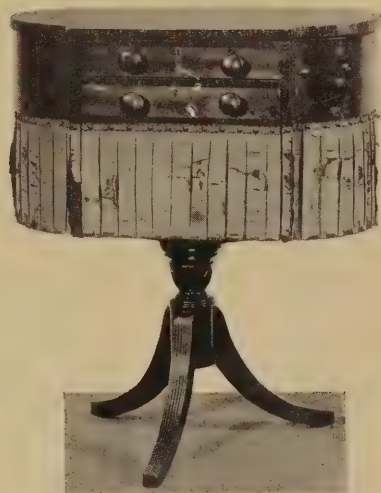
Several rooms filled with fine examples of American Furniture; Hooked Rugs; Quilts; Prints; Pewter; Glass; China; Silver. Especially interesting this month is an Adam Sofa, length 7 ft. 1 inch, height 31 inches. (Photo on request.)

L
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The Blue Door

14 Prospect Street
East Orange New Jersey

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WORK TABLE BY DUNCAN PHYFE
From the Estate of Mary Oakley of New York

On Exhibit—a choice collection of Small Furniture Masterpieces of the same and earlier periods; also fine old lustre and other potteries and porcelains.

THE COLONY SHOPS, *Antiques*
GINSBURG & LEVY
397 MADISON AVENUE, NEW YORK CITY

STOWELL'S

DEEP-CHIMING

Hall Clocks

Masterpieces of Combined Art and Craftsmanship

ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

Clock illustrated—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

Clock sketched special new size for small homes and apartments, Price, \$285
Other Hall Clocks, \$145 to \$100

Desk Clocks, Chiming Mantel Clocks, Banjo Clocks, Traveling Clocks, Crystal Clocks are

DISPLAYED IN OUR CLOCK DEPT., SECOND FLOOR



A. Stowell & Co. Inc.
24 WINTER STREET, BOSTON
Jewelers for Over 100 Years

McKearin's

753 Madison Avenue, New York City

An Outstanding Piece

In our Fine Stock of Early American Furniture is a

Very Early Cupboard on Chest

IT is entirely of pine beautifully mellowed by time. The cupboard shows finely proportioned paneling on front and ends and early butterfly hinges on the single door. The chest, with three drawers with etched brasses, shows very early moulding, and stands on four small ball feet. In every particular it is a piece to delight the heart of a discriminating collector.

If you collect American glass, historic flasks, American pewter, Burl bowls, and rare and interesting things you should visit our shop regularly.

STILL THEY COME!

A superb collection of Early Pewter, comprising:

INKSTANDS in various sizes round—round with tray and oblong box type with double hinged lids.

SETS OF MEASURES and some fine tavern beer mugs.

All above in fine condition and warranted Early Pewter

MAPLE FIELD BED. Slim reeded posts with canopy frame.

MAPLE LOWBOY restored.

AARON WILLARD BANJO CLOCK. Original condition.

FRANKLIN STOVE. Small size, brass balls and rosettes, very old.

SET OF SIX HITCHCOCK CHAIRS. Original decorations.

CANDLESTICKS in pairs.

OFFICERS' MESS JUGS. Gallon size from H. M. ship *Eden*.

MESS BOWLS from British naval vessels.

CURLY MAPLE DESK. Fancy cabinet, original condition.

COPPER PLATE ENGRAVING of the engagement between U.S. Frigate *United States* and H. M. S. *Macedonian*. Published 1814. Fine condition, original gilt frame.

SET OF FOUR CURRIERS "SEASON."

200 MISCELLANEOUS CURRIER LITHOS.

Hundreds of other new arrivals. Let us know your wants



BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.



- [1]—Maple highboy, partly curly; restored, unfinished, original brasses.
 [2]—Round-top tavern table, scrolled frame, base square and spreads all ways; original condition in the rough.
 [3]—Mahogany sewing-stand; in the rough but in perfect condition.
 [4]—Blanket chest, early type, one drawer; in the rough but fine condition.
 [5]—Oval-top straddle-leg tavern table; in the rough and whole.
 [6]—Secretary desk—pedigreed piece—original brasses; in the rough but good condition.
 [7]—Chest of drawers in English walnut, original brasses; in the rough but good condition.
 [8]—Tavern table; restored.
 [9]—Pine-top stand; in the rough.
 [10]—Dutch tea table; in the rough, fair condition.
 [11]—Mahogany sofa, imported in 1790 by William Gray of Salem and in one family ever since—a pedigreed piece; in the rough and whole.
 [12]—Straddle-leg maple stand with drawer and moulded top; in the rough but fair condition.
 [13]—Four-foot maple table; in the rough but fine condition.
 [14]—Curly maple desk; in the rough but fine condition.

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ANTIQUES

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HOMER EATON KEYES, Editor
PRISCILLA C. CRANE, Assistant Editor ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
G. WARREN WHEELER, New York Representative, 25 West Broadway
Telephone, Barclay 7448

SIDNEY M. MILLS, New England Representative, Boston Office
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have acquired quite the same balance of experience.

Each requirement, therefore, needs a special prescription. This the Book Department of *ANTIQUES* is always prepared to write. Describe your requirements pretty fully and the Book Department will send you not only recommendations, but reasons for them.

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Antiquities from the Island of the Sunrise Trail

LONG AGO—way back in Colonial Days—the sturdy Dutch and English settlers of Long Island were a prosperous people. Into their homes were brought the finest specimens of the furnishings of those times: early Walnut, Chipendale, Hepplewhite,



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PAIR OF BLOWN AMETHYST GLASS VASES

Attributed to Stiegel (1763-1774)

A pair recently acquired from an old Lancaster, Pennsylvania, estate. While evidently made to match, the vases display certain individual variations due to the exigencies of the early glassblowers' art. Owned by C. F. Backus.

Height, 12½ inches, diameter of base, 3¾ inches, diameter at rim, 4¾ inches.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VI

NOVEMBER, 1924

Number 5

The Editor's Attic

The Frontispiece

THE exceptionally fine pair of early blown glass vases pictured in the frontispiece of this month's issue of ANTIQUES are a recent acquisition on the part of C. F. Backus of Wilmington, Delaware. They were purchased last April, in their present owner's behalf, at a public auction of the household effects belonging to the estate of the last member of an old Lancaster, Pennsylvania, family. A lengthy pedigree goes with them. Originally in possession of a branch of their late owner's family, they passed into the hands of members of his direct line, as a wedding gift, in 1845. But, even previous to that date, they had been a well-guarded Lancastrian treasure; for they were beautiful in themselves, and, furthermore, they were reputed to have come from the glass house of that picturesque and notable promoter, "Baron" Stiegel.

The tradition as to their origin finds support in the fact of the proximity of Lancaster to Manheim, in which latter place Stiegel carried on his ill-fated venture. The two towns are separated by but fourteen miles, and the local absorption of the Stiegel product is believed to have been considerable. External evidence, therefore, favors the acceptance of the attribution of this pair of vases to the Stiegel factory. The internal evidence is chiefly that of color, weight and texture,—characteristics no one of which lends itself very well either to pictorial illustration or to verbal description. Suffice it to say that these vases are of that rich amethyst tint so beloved by connoisseurs of Stiegel; that they are of a lightness quite disproportionate to their apparent mass, and that their texture displays that curious blend of crudity and suave unctuousness which constitutes one of the paradoxes of the Stiegel product.

Unusual Qualities

On the other hand they exhibit certain peculiarities which differentiate them from commonly accepted types of Stiegel and hence deserve consideration. For one thing, in so far as judgment may be based upon a study of the illus-

trations in *Stiegel Glass*,* the size of the vases is unusual. The only undeniable vase shown in that book is a pear-shaped specimen, of blue glass, which measures but eight inches in height as against the twelve and one-half inches of the pair under consideration.

Nor is the stately elegance possessed by this pair in any wise a usual Stiegel attribute. The allure of Stiegel glass, indeed, consists largely in a certain magic volatility of color, which bursts into spirit-like flame at the faintest touch of light; in airy patterns, which ripple soft surfaces as with a breath, and seem delicately unsubstantial as a name writ in water; in unimaginable lightness of weight, which laughs at bulk and turns the most utilitarian vessel into a thing of fragile exquisiteness; in quaint naïveté,—a something of unsophisticated simplicity, of appealingly human imperfection discernible in the very essence of the glass itself, the imprisoned bubbles that float in the depths of it, the bits of flint that occasionally mar its silky surface, the slight warpings of its expanded contours in pitcher, bowl, or mug. But of elegance—save in isolated instances—there is little or nothing.

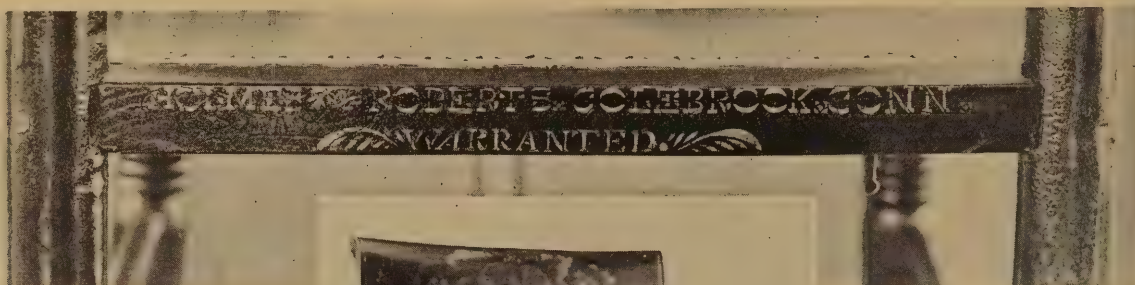
Where Comparison Fails

HUNTER points out the comparative flatness of Stiegel bases and wine glass feet as compared, for example, with those produced by the English glassmakers of Bristol, which "rest only on the rims with the under sides rising conically or domewise toward the stems." The bases of Mr. Backus's specimens may scarcely be said to rest only on their rims, yet they are more finely domical than is usually the case in Stiegel work. And Stiegel forms commonly present an aspect of solid dumpiness quite absent from these tall and slender trumpets, lightly yet firmly poised on their baluster supports.†

Eighteenth century glass vases must be rare—just how rare one begins fully to appreciate only when he undertakes to study the published material on early glass for the purpose of finding examples for comparison. Of Stiegel types Hunter mentions but four, and illustrates

*Frederick William Hunter, *Stiegel Glass*, Boston, 1914.

†*Stiegel Glass*, Illustration No. 55.



but two—the latter a curiously shaped affair which more closely resembles a *compotier* than a vase, though it is a large specimen, some thirteen inches high.* The works on English and Irish glass so far consulted are as void of vases as a peak of Darien. The present discovery, therefore, of a matched pair, reasonably enough attributable to Stiegel, yet possessing individual qualities of special distinction, is an event worthy of comment. It is, no doubt, these special qualities which have led collectors of glass to assure Mr. Backus that his vases are among the rarest specimens of Stiegel's work.

Some Rivals of Lambert Hitchcock

It has been hinted from time to time that Lambert Hitchcock's motive in stencilling his label *Hitchcock, Hitchcocksville, Conn. Warranted* on the rear of the seats of many of his chairs was that of protecting himself and his product from the inroads of his competitors. That Hitchcock originated the type of chair which is usually designated by his name seems more than doubtful. That he was obliged to encounter competition from other manufacturers whose product was so like his own as to appear almost identical to the casual eye appears quite certain. Mrs. Guion Thompson, in her story of Hitchcock published in *ANTIQUES* for August, 1923†, mentions one Camp, who operated in Robertville. Now the Attic is indebted to Mrs. Julius Whiting of Winsted, Connecticut, for photographs of a chair, one of a set, made by another rival of Hitchcock's, the firm of Holmes and Roberts of Colebrook, Connecticut.

Colebrook, it may be noted, lies within the confines of the town of Robertville. Concerning the firm of Holmes and Roberts, however, no information is at hand beyond that which is supplied by Mrs. Whiting's chairs. In many respects the style of these specimens conforms closely to that adopted by Hitchcock. The turnings of the legs and



A HITCHCOCK RIVAL

The style of this chair and the nature of the label on the back of the seat seem to indicate that it was produced in imitation of those manufactured by Lambert Hitchcock. Concerning its makers, Holmes and Roberts, whose label is shown in the detail, no information is, at present, available.

of the front stretcher bear striking similarity to those employed by the better known manufacturer. The absence of ball feet terminating the front legs is particularly noticeable. In the Holmes and Roberts chair pictured, however, these legs are set at a much less pronounced angle to the seat than is the custom in Hitchcock examples. The cresting rail, likewise, displays peculiarities not common in Hitchcock design. It is much simpler than the turned rail so frequently encountered in the earlier Hitchcock pieces or than the somewhat elaborately contoured rail of the later ones. Hitchcock reinforced the backs of his chairs with either one or two slats. Where but one occurs, it is usually spaced about midway between seat and cresting rail. The slat of the Colebrook example, on the other hand, is placed much closer to the seat than to the cresting.

Some Evidence but No Proof

THE differences noted between the two makes of chairs are, however, mainly those of detail rather than of general design. To what extent the similarities are due to careful intention it is, of course, impossible to say. But it is notable that Holmes and Roberts followed Hitchcock's lead in yet another particular: across the back of the chair seat they stencilled the legend *Holmes and Roberts. Colebrook, Conn. Warranted*.

As has been previously implied, the only Holmes and Roberts chairs known to the Attic are those of which an example is here pictured. Apparently these belong to the period of the thirties, when Hitchcock had ceased to function as an independent manufacturer and had joined forces with Alford. Hence these specimens, while they appear to offer evidence of competition with those of true Hitchcock design, convey no clear suggestion as to the measure of success which such competition may have enjoyed, or as to the extent to which it may have been answerable for Hitchcock's failure in business.

The record, indeed, contains many gaps, some of which various readers of *ANTIQUES* may be able to fill.

**Stiegel Glass*, Illustration No. 60.
†Vol. IV, p. 76.

Wanted, a Holmes

AGAIN the ancient frigate *Constitution* is threatened with destruction; and, this time, not by official order, but by the unchallenged hand of time.

One hundred and twenty-seven years ago, the *Constitution* was launched, one of the first six vessels composing the navy of the new United States. Fifteen years later she swept into action on embattled seas, fought down the ships of England and sent their hulks to Yankee ports, the glorious trophies of an inglorious war. What wonder that the deeds of the frigate *Constitution* awakened in the American people a dawning realization of latent powers; of growing strength to defend, of increasing might, if need be, to chastise? What wonder that this looming ship-of-war, broad-sided with deep-mouthed cannon, clothed aloft in proud panoply of full bosomed canvas, became a kind of symbol of unvisioned history? The *Constitution* was an idol, the people her idolaters,—at least for two years.

After that came forgetfulness. In eras wherein outward peace is signalized by domestic strife, men are prone to neglect the scarred defenders of their past and to dream of international milleniums. And so the *Constitution* rotted uncared for at her moorings, until one day her destruction was ordered by the Secretary of the Navy. News of the order, casually published in a Boston paper, caught the eye of Oliver Wendell Holmes, then a student at Harvard. In a flame of resentment, the young poet seized paper and pencil, and dashed off the three stanzas of *Old Ironsides*. They were first published in the *Boston Advertiser*, whence they were copied far and wide by the press of the nation. In a democracy the mainspring of government is usually an enraged, rather than an enlightened, public opinion. Holmes' poem aroused old memories and ancient prides. The people spoke, the Secretary of the Navy heard, and the *Constitution* was saved.

But it was a niggardly salvation. The venerable frigate was kicked about from navy yard to navy yard. Shorn of the early splendors of tall mast and spreading sail, her gallant hull was board-sheathed into a crude semblance of Noah's zoölogical craft. Below the water line, the canker-ing sea gnawed unhampered at her vital timbers. In 1904, however, influences were brought to bear which resulted in the taking of fairly complete measures for restoring the ship. Her upper works were brought back to their original aspect, the old-time cannon again glowered through her ports. The *Constitution* at least looked her former self.

Nothing, however, had been done to overcome the hidden menace of the sea. Into the *Constitution's* hull today the water pours through rotted plank and gaping seam. Only by utmost labor with pump and bail is the vessel kept afloat. To the Boston Navy Yard Commandant's appeal for funds to make necessary repairs, Congress has paid no attention.

So it may shortly come to pass that national neglect will accomplish what enemy shot and shell were incapable of achieving, and that one day we shall take up our newspapers to read how the United States frigate *Constitution*, first born of the American navy, vindicator of the national

honor upon the high seas, has been permitted to sink ingloriously and irretrievably in the mud of the Boston Navy Yard.

A Presidential Pitcher

HAS any one, during the current presidential campaign, seen pitchers, mugs or other articles of tableware bearing the lineaments of Coolidge, Davis or LaFollette? If such items have been encountered, have they been purchased and put to use in the home as domestic monuments to political faith? It seems doubtful. This is an age of spiritual iconoclasm, which works unconsciously—through indifference—to eliminate image making by shriveling its source. In time this procedure should prove more destructively effective than the violent methods of the eighth century and the sixteenth.

To return, however, to presidential crockery and glassware. The last of it which can lay claim to any intrinsic excellence appears to be that produced during the Harrison campaign of 1840. The "Columbian Star" log cabin china of Ridgway* is already familiar. Less well known is the lustre pitcher here illustrated by courtesy of Gilbert B. Stansbury of Martinsburg, West Virginia. The original example stands five and one-half inches high and is glazed in copper lustre. The portrait of Harrison appears in red on a white ground. Edwin A. Barber in *Anglo-American Pottery*† lists, under Number 501, a Harrison pitcher with portrait in black and the inscription "Union for the Sake of the Union." It is lustre, with a yellow band. This does not correspond precisely with the decoration of our pitcher, which appears to have the portrait only on one side, and on the other an eagle with a flowing band in its beak. On this only the words "Sake of" remain by way of motto. Nor does Barber in this or other Harrison numbers (498-502) mention the fasces in an aureole of stars.

The Jersey City Pottery Company, according to Barber,‡ produced some Harrison ware, but it was not lustred. The year 1840, then, comes near to marking the end of the making of American political crockery in England and the beginning of home-made printed ware of similar intent. The change in place of manufacture may in part account for the subsequent rapid decline in the quality of the product.

*ANTIQUES for April, 1924 (Vol. V, p. 166).

†Philadelphia, 1901, p. 141.

‡Ibid, p. 174.



HARRISON PITCHER

Ground, gold-copper lustre; medallions, white; picture of Harrison, red. Height, 5½ inches.

Early New York Silver

By C. LOUISE AVERY

Illustrations by courtesy of E. Alfred Jones, Esq., London, and the Metropolitan Museum of Art, New York

TWENTY-FIVE years ago the average American collector, if you had questioned him about the silver used in the Colonies, would doubtless have looked a bit bewildered and would finally have dismissed the matter by telling you that most of it was probably imported from abroad. He was handicapped much more than we are now, for in that quarter of a century so many pieces, then tucked away in attic chests, in storehouses and church vaults and known only to their immediate guardians, have come to light that today we can see in a single museum about nine hundred examples of American silver made prior to 1825, half of them dating from the Colonial period.

What, then, has piped these treasures from their hiding-places? First of all, the persuasive tones of a collector's voice and the jingle of his gold. Some twenty years ago a few men, keen enough to recognize the excellence of this American handicraft and to appreciate its charm, began to hunt down early examples, and, though the search was difficult and they had only their own taste and judgment to guide them, their persistence and their enthusiasm enabled them to build up collections of high rank before the general public knew that anything had happened. Among these pioneers were W. L. Andrews, R. T. H. Halsey, T. S. Woolsey, and A. T. Clearwater. When, like Mr. Halsey and Judge Clearwater, eager to share their delights with others, they have lent their collections to museums for indefinite periods, they have helped immeasurably in spreading a knowledge and appreciation of this early American art.

The vision of museum officials in plan-

ning, from time to time, great loan exhibitions of Colonial silver has also increased the general interest and has brought to light many rare and historic pieces. At the instigation of F. H. Bigelow, an ardent student and collector, the Boston Museum, in 1906 and again in 1911, held such exhibitions, drawing from New England churches and private collections a wealth of plate, the very cream of Boston silversmithing. This array of flagons, tankards, cups, beakers, porringers, and teapots gave New Englanders an opportunity to see what skilful craftsmen their ancestors were.

The Metropolitan Museum, in 1907, in 1909 in connection with the Hudson-Fulton Celebration, and in 1911, with the aid of the Colonial Dames, organized notable exhibitions in which the work of the silversmiths of New York and vicinity was especially featured. At other times similar exhibitions of early American silver were held at the museums in Jamestown, Providence, Philadelphia, Hartford, and Baltimore. Such occasions have brought to public view for a brief interval many charming pieces which, immediately afterward, have retired again to the seclusion of private collections and church storehouses. There must still be much silver, unknown and undiscovered, which, when it does eventually come to our notice, may add as much to our knowledge as these earlier exhibitions have thus far contributed. This possibility lends much fascination to the pursuit of Colonial silver.

Whenever an enthusiastic student has had time to gather information, a new publication has appeared. The earliest, J. H.



Fig. 1 — DUTCH MARRIAGE-BOX
(Haarlem, 1620-30)
Engraved ornament and mouldings
similar to designs in New Nether-
land silver. Metropolitan Museum
of Art.



Fig. 2 — DUTCH BEAKERS MADE IN HAARLEM (1638 and 1645)
Shape and engraved ornament both characteristic. Collegiate Church, New
York (founded 1628).



Fig. 3 — TYPICAL EARLY NEW YORK BEAKERS
With figures of Faith, Hope and Charity. Made by Jacob Boelen (c. 1654-
1729). New Utrecht Reformed Church, Brooklyn.



Fig. 4—BEAKER BY ADRIAN BANCKER
(1703-c. 1761)

Formerly the property of the Rochester Church, Accord, New York. Clearwater Collection.

Churches, a work as valuable as it is expensive and difficult to procure.* *A List of American Silversmiths and Their Marks*, compiled by Hollis French under the auspices of the Walpole Society, is practically the only record of its kind, and very useful. *Philadelphia Silversmiths* have been listed by Maurice Brix. *Early Silver of Connecticut and Its Makers*, by G. M. Curtis, *Historic Silver of the American Colonies and Its Makers*, by F. H. Bigelow, and *American Silver of the XVII and XVIII Centuries, A Study Based on the Clearwater Collection*, published by the Metropolitan Museum, complete our shelf of books.

It is to be hoped that, some day, the achievements of various leading silversmiths may be made the subject each of a special monograph: there exist enough examples of their handiwork to make it possible for us to discover the individualities of style of at least a score of these men. The task, however, is not to be lightly undertaken, as it entails a vast amount of research through old records and genealogies, a search sometimes fruitful, sometimes most unprofitable and discouraging.

Already enough silver has been brought together to enable us to distinguish certain types: (1) the great group of New England silver, patterned after contemporary Eng-

Buck's volume on *Old Plate* which appeared in 1888, has now been largely superseded by more comprehensive studies. Mr. Halsey wrote extremely interesting and informing accounts of the Boston and New York silversmiths and their work as introductions to the Boston (1906) and Metropolitan Museum (1911) catalogues. E. A. Jones prepared for the Colonial Dames a handsomely printed and illustrated volume on *Old Silver of American*

lish styles; (2) the New York silver of the late seventeenth century and of the eighteenth century, which never loses the marks of its Dutch ancestry; and (3) the Pennsylvania silver of the eighteenth century, which developed certain distinctive features of its own.

It is with the silver made in New York prior to 1750 that we are now most concerned: what were its chief characteristics and how shall we recognize them?

New York silver is, first of all, based upon Dutch silver of the seventeenth and early eighteenth centuries, both in its general form and in the details of its decoration. Many pieces of Dutch silver illustrate just those features which we have come to recognize as the earmarks of early New York silverwork. This is perfectly natural. New Netherland might be rechristened New York, but men whose names were Van Dyck, Boelen, Van der Spiegel, Wynkoop, Ten Eyck, and Onclabagh did not speedily forget their national traditions. They modeled their silver after the styles they knew so well. They were sturdy, energetic, practical

men, and their handiwork is correspondingly massive, rugged, forceful and, despite the use of a considerable amount of ornament, it is simple and never fussy. The New Netherland silversmith loved to engrave and emboss his pieces, but he always subordinated such ornament to the general form, and never forgot the medium in which he was working. Consequently he modeled shapes that were suitable to the metal and to the use for which he designed them; their strength of line and beauty of proportion are never obscured but are rather emphasized by their ornament.

Though we do not know just when the first silversmith began to ply his trade in New Netherland, it was certainly prior to 1664. But unfortunately the earliest



Fig. 5—BAPTISMAL BASIN

By Jacobus Van der Spiegel, purchased by the congregation of the South Reformed Church, New York, in 1694 at a cost of 63 Holland guilders. The inscribed verse composed by Dominie Selyns explains the inner meaning of baptism.

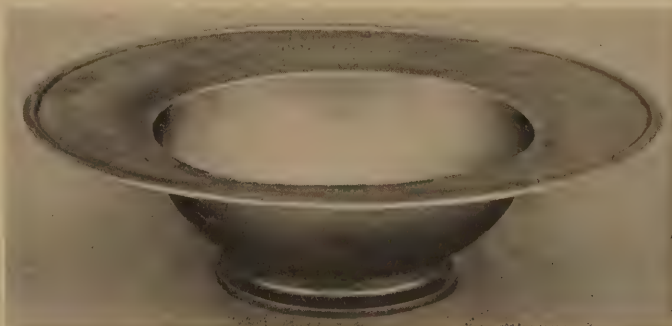


Fig. 6—BAPTISMAL BASIN BY JACOB BOELEN

Presented by Frederick Phillipse to the Reformed Church of Tarrytown N. Y. Foot added later.

*Of this notable work some dozen copies remain unsold. They may be purchased at \$50 each through the medium of ANTIQUES.

examples of which we have definite record appear to have been made after this date, and even pieces made before 1680 are very rare. The earliest are naturally the most purely Dutch in style, as yet untouched by foreign influences. Dutch conservatism clung tenaciously to its native types long after the English took possession of the colony; and, during the eighteenth century, New York silver retained its distinguishing characteristics, though increasingly modified by the use of English ornament and of English shapes.



Fig. 7—TYPICAL SERIES OF NEW YORK TANKARDS

By Jacobus Van der Spiegel, Benjamin Wynkoop, Peter Van Dyck, and H. & M. Halsey and Pruyn Collection.



Fig. 8—TANKARDS

By Jacobus Van der Spiegel (with de Peyster arms) and P. V. B. Each silversmith has developed his own foliate border design at the base. *de Peyster and Garvan Collections.*

To study New Netherland types, then, we should turn to the earliest pieces. These we find to be, as a group, the beakers. These tall tapering cups had long been popular in Holland—used at first as domestic cups and, after the Reformation, adopted by the Protestant churches for their communion. Similar customs obtained in New Netherland. Doubtless there were many beakers used in the homes of the seventeenth century Dutch Colonists, but almost all of them have been lost; a few of those presented to the Reformed churches have, however, been preserved. Seven of them, made in Holland and later presented to the Colonial churches, show us the patterns which the New Netherland silversmiths followed. Mr. Jones has described and illustrated these imported beakers and also eleven others fashioned by New York makers. In one instance, the Colonial example is a copy of a Dutch beaker belonging to the same church; in all of them we see the same general style, the tall, tapering, rather heavily-wrought body, the strong base mouldings, the very typical engraved bands of strapwork, floral scrolls, birds, and symbolic figures, which, in these communion beakers appropriately represent Faith, Hope, and Charity.

They illustrate the Dutch artist's love of engraved ornament; though the drawing is often crude, it is wrought with sincerity and appealing naïveté. In a beaker of rather later date (*Fig. 4*) Adrian Bancker has shown his preference for sturdiness and simplicity unadorned, yet so ably has he fashioned this piece that it is as charming as those with embellishment. One needs to see these beakers to appreciate the texture of their deftly-hammered surfaces, the color and mellowness of the silver.

In the Dutch Reformed churches the beaker was used almost exclusively as the communion cup; practically the only other object coming from these old churches is the baptismal basin, of which Figures 5 and 6 are historic examples. The little gray stone church, still standing on the Albany Post Road north of Tarrytown, was built in 1699



Fig. 9—LID OF TANKARD BY WYNKOOP (*Working 1698-1740*)

Showing characteristic engraved decoration. Wynkoop's mark shows clearly in upper portion. *Pruyn Collection.*



Figs. 10, 11, 12—MUGS

Fig. 10—Mug by Koenraet Ten Eyck (freeman, 1716), showing use of mid-band, spiral wire, and beaded rat-tail ornament on handle. *Halsey Collection.*

Fig. 11—Mug by Simeon Soumaine showing mid-band and leaf-border at base. *Garvan Collection.*

Fig. 12—Mug by J. Ten Eyck, an early example showing slight curve in outline. *Metropolitan Museum of Art.*

by Frederick Phillipse, lord of the manor, and his wife Catharine, daughter of Oloff Stevenson van Cortlandt, "the right honorable, God-fearing, very wise and prudent my lady Catharine Phillipse . . . who has promoted service here in the highest praiseworthy manner." By making it the centre of his *Legend of Sleepy Hollow*, Washington Irving has woven a further spell about this old church.

While the beaker was probably the earliest form of cup in New Netherland, it can hardly have been so popular as the tankard, for, though we find only a few beakers today, we find quantities of tankards. The latter were probably never used in the Reformed churches here; in fact, it seems probable that the general form was derived from English tankards of the second half of the seventeenth century, though the ornamental details are distinctly of Dutch origin. At all events, these early New York tankards, designed for beer and good fellowship, must have suited well the tastes of the Colonists; the number in our collections today and their generous proportions would indicate that beer, rum, cider, and ale flowed very freely indeed and, as the old records show, upon all occasions. Mr. Halsey has discovered that one New England village of forty families

in 1721 stored away as its winter supply three thousand barrels of cider, and there is no reason to suppose that New York held second place in the quantity or variety of "strong liquors" consumed.

Our illustrations show the typical New York style of tankard: the large and slightly tapering body, the flat lid, the so-called "corkscrew" thumb-piece, the applied border of leaf design above the moulded base. The other ornamental details are equally characteristic and show the Dutch love of ornament, engraved, cast or repoussé. The lids of these early tankards were seldom left plain; more often they were enriched with engraved designs of Dutch inspiration (Fig. 9), with repoussé decoration (the one on the Cover is an unusually elaborate example) or with inserted coins or medals. Applied ornaments on the handles served to strengthen the grip of a sometimes unsteady hand; while coins, cherub heads, masks, and more elaborate designs were used to finish the tips. The last tankard on the right in Figure 7 shows another style of thumb-piece and a double scroll handle, features which indicate the adoption of English styles of the second half of the eighteenth century. When the owner of a tankard had the right to bear arms, he proudly displayed them engraved in a bold and flowing manner with scrolled mantling, swags of fruit, and other typically Dutch embellishments. (Fig. 8.)

Mugs are similar in form to tankards but are smaller and without lids. When straight-sided they are often girdled by moulded bands and spiral wire, giving them a solidity and sturdiness which reflect the temper of the Dutch Colonists. Later eighteenth century styles tended toward more delicacy and refinement, expressed chiefly by the use of curved lines, a development which can readily be traced in the increasingly curved outlines of the mugs.

With beakers and baptismal basins to suggest their devotion to church and dominie, and tankards and mugs to remind us of their lighter and more convivial hours, we have caught a glimpse of the life of the Dutch Colonists in New York and of the tasks they set their silversmiths. What other things they used, designed in the "genteel Taste and newest Fashion," we shall discover later.



Fig. 13—CUP

Originally with one handle, made by Peter Van Dyck. *Presbyterian Church, Setauket, L. I.*

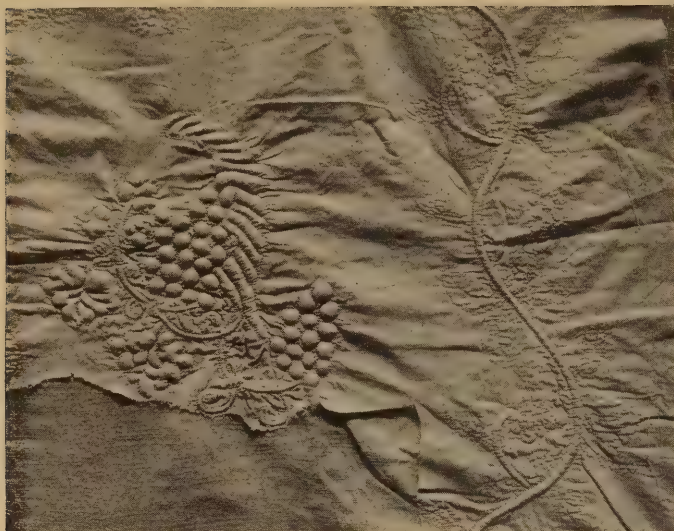


Fig. 1—DETAIL OF AN UNFINISHED CORDED AND PADDED PIECE
Shows the successive stages in the work. Owned by Mrs. John J. Mitchell,
Wellesley, Mass.

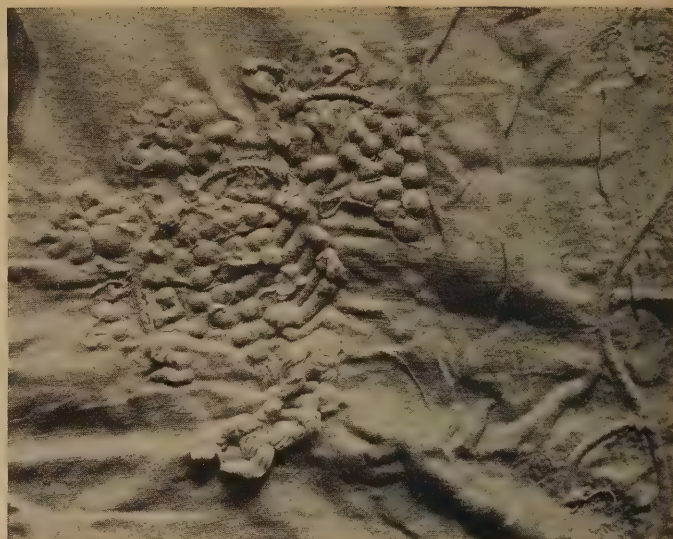


Fig. 2—REVERSE SIDE
Shows the ends of the cords and the padding.

Corded and Padded Quilting

By HELEN BOWEN

THE ancient art of quilting is still widely practised; yet there are two varieties of it which have so fallen into disuse that even the methods by which their charming effects were achieved are almost lost to modern knowledge. These two varieties are known as *corded* and *padded* quilting. It is particularly unfortunate that they should die out, for it is in its more definite lights and shadows that quilting most nearly approaches the beauty of low relief carving.

This effect of relief in corded and padded quilting is largely due to the fact that their forms differ from ordinary quilting in having no layer of cotton or wool between the upper and lower materials. Instead, only the design is raised above the surface. In the one kind of work this was accomplished by padding each bit of the design with cotton or wool as the work progressed. As this padded quilting was in vogue during a good part of the nineteenth century, the exact method of doing the padding is still remembered, though the practise of it seems to have passed out.

The lining of the quilt was of a material woven loosely enough to allow its threads to be easily pushed aside under the bit of design to be padded. Through the hole thus made, cotton or wool was poked with a darning needle or some other such instrument until the rose petal or grape, already outlined with running or backstitch, stood sufficiently above the surface to satisfy the quilter. Infinite patience? Yes, but such quilting as this was a "foster child of silence and slow time," a work wrought in the realm of art, where patience is not pain but pleasure.

Corded quilting, by which perhaps the finest of all quilting effects are attained, is a more nearly forgotten process. In this, the design is raised above the surface by means of a cord with a row of quilting on each side of it.

This corded work reached its height of popularity and of

beauty in the eighteenth century when it was in vogue for ornamenting linen and silk waistcoats and skirts as well as for bed-hangings and counterpanes. With the incoming of the nineteenth century it became more and more a mere adjunct of padded quilting. I have never come across any that was modern; but one never knows where one may discover communities or families in which some old form of needlework is still in use. Needlework is not a subject for rash statements or sweeping generalities.

Good fortune recently brought to my notice a piece of unfinished quilting belonging to Mrs. John J. Mitchell of Wellesley, Massachusetts, which shows exactly how the cording was done, at least in America, a century ago. In England, and perhaps to some extent here, the method described by Mrs. R. E. Head in *The Lace and Embroidery Collector** probably prevailed. She says "an effective variation of ordinary quilting was done by tracing the pattern, simple or complicated, on linen and tacking a thin cord over the lines. An outer layer of linen, generally rather thicker, was laid over this, and the two thicknesses of material were then quilted together with double rows of running, or back-stitch, one on either side of the concealed cord."

This seems a sensible way to do it; but a very different process was used by Maria Carpenter, Mrs. Mitchell's grandmother, in making this unfinished piece, as the detail photographs (Figs. 1 and 2) show. She began by quilting the whole design in the ordinary running quilting stitch. Then she selected a small section to complete, and covered the running stitch with a very fine back-stitching averaging twenty stitches to the inch. This section was now ready to pad and cord. The photograph of the wrong side shows, by the wisps of cotton still hanging from each grape, that the rounded sections were padded in the usual

*New York, 1922.

way. But in the narrow straighter lined portions, such as the stems and the ribs of the horns of plenty, the two rows of quilting serve as a casing and a cord is *drawn* through. Candle wicking served for cord in this case and probably was generally used for the purpose. The long ends showing here would, of course, be clipped and fastened down later.

After the cording and padding of this section were done, Mrs. Carpenter was evidently not satisfied with the effect of the fine thread she had used in her back-stitching, so she went over it with a heavier thread to secure a bolder

flanked by horns of plenty, the whole encircled by a grape vine in full fruitage. The design of the cover shown in Figure 3, though less graceful, has the more unusual features of a harp, and a chain border. This piece, which measures thirty-four inches by twenty-three inches, was evidently made to fit a swell-front chest or table, but it was not used, since it was never trimmed to the border and properly finished. It is an heirloom in the family of W. R. Spooner of Acushnet, Massachusetts, and is believed to have been made in the late eighteenth century.



Fig. 3—CORDED AND PADDED COVER

Probably made for a swell-front chest of drawers or table. Owned by Mr. and Mrs. W. R. Spooner, of Acushnet, Mass.

outline. Whether this third quilting was a last straw which broke down her intention of finishing her work is not known. It may have been increasing family cares, instead, or the accident or vandalism which cut a great piece out of the upper material. Whatever the ill wind, it is lucky for us in making so clear each step in the work. Even the cutting enables the photograph to display the difference between the finely woven cotton of the top and the loose mesh of the linen lining.

This unfinished piece is one of the covers for a chest of drawers or toilet table such as were then the fashion. It has a typical design of a basket of roses in the center,

A design of the same period, but of much higher artistic quality, is that of the bedhanging in the Wadsworth Athenaeum at Hartford, shown in Figure 4. Its charming flower forms in their graceful, unsymmetrical but perfectly balanced arrangement and the frame of the feather motif, saved from stiffness by the open tops of the side bands and the use of the broken arch and flower scroll across the bottom, all show how strong was the influence of the India prints so commonly imported at that time. The basket, however, is occidental. This precise form of basket, indeed, is found in many quilted pieces of that and later times.



Fig. 4—BED-HANGING

Shows a strong oriental influence in its design, though such influence appears here to have been exerted through the intermediate process of English crewel work. The design is typical of the eighteenth century. Compare the embroidered bed cover used as a frontispiece in *ANTIQUES* for July (Vol. VI., p. 10). Owned by the Wadsworth Atheneum, Hartford.

Strongly oriental, too, is the superb design of the piece of corded quilting belonging to the Essex Institute at Salem. Here the motifs are less clearly traceable. Persian design penetrated Europe via both India and Turkey. In each direction it underwent changes and modifications in response, on the one hand, to Indian conceptions, on the other to Turkish. It was further altered to suit the conventions of European adapters. If the design of Figure 4

suggests India, that of Figure 5 seems to bespeak reminiscences of Syrian rugs and heavy Turkish work. The dates and history of both these pieces are unknown.

The reverse sides of these three pieces show that they, like Mrs. Mitchell's unfinished piece, were quilted first and corded later. I have, indeed, yet to see or hear of a piece of corded work on this side of the Atlantic which shows evidence of being made in the manner described by Mrs.

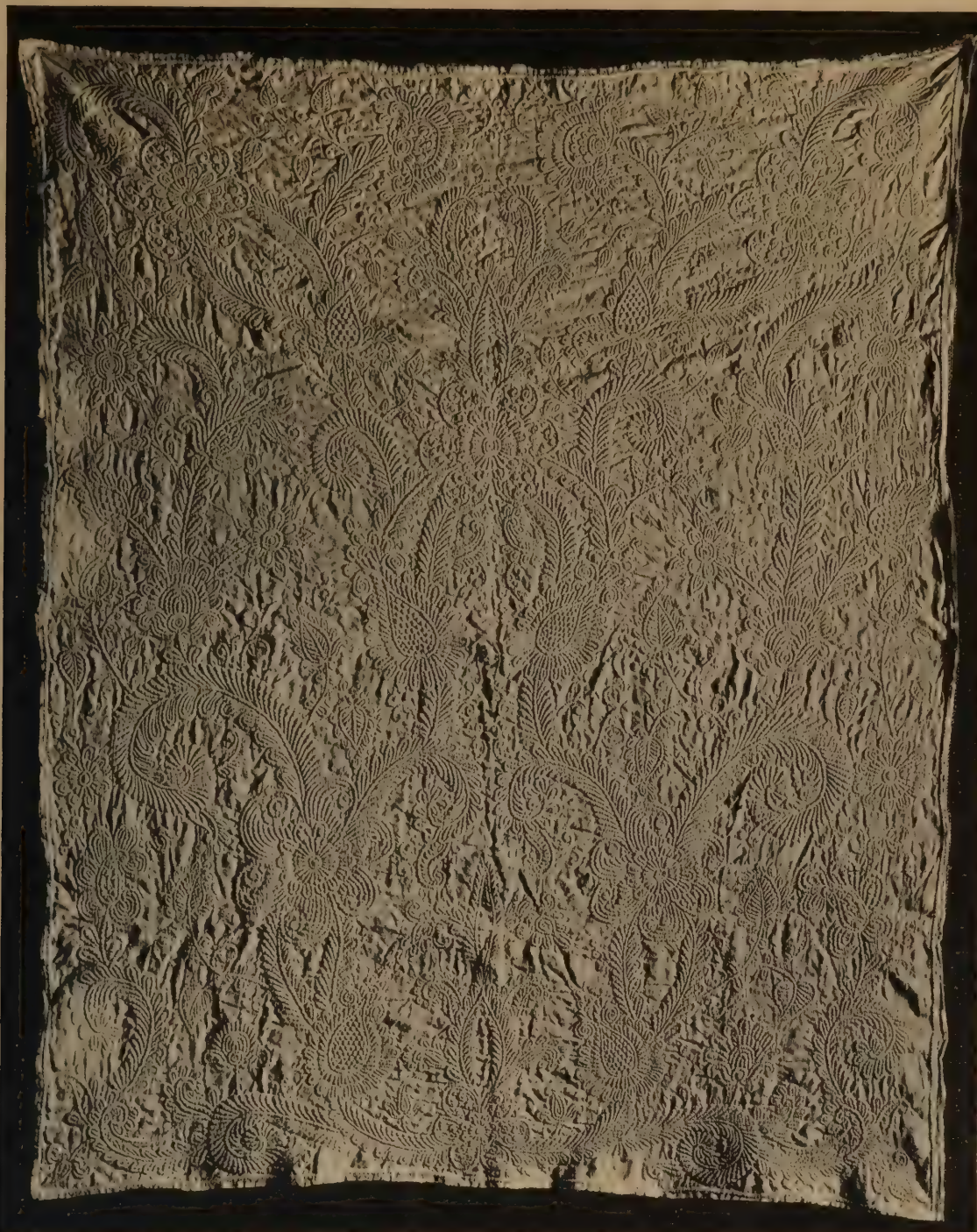


Fig. 5—CORDED QUILTING

A strong oriental motif is here shown, but it seems more suggestive of western Asia than of India. Owned by the Essex Institute, Salem.

Head, as characteristic of English handiwork in this field, although there may be many.

* * *

The close of these notes on quilting, which so well exemplify Miss Bowen's rare powers of precise observation, sound artistic judgment and accurate verbal statement, seem to offer fitting place and time to report the untimely death of this valued contributor to *ANTIQUES*, and to pay brief tribute to her qualities of mind and spirit. As a writer Helen Bowen found ready welcome in many editorial

offices. Her reputation as an authority on the patterns and techniques of embroidery was established. She was reliable, alert and enthusiastic in her work. So she won both confidence and good-will. In the light of her cheerful industry few realized that her accomplishment was wrought in defiance of great physical suffering, and—toward the end—without dismay at the visible shadow of death. Miss Bowen died May 23, 1924. The preceding article, planned and carried out after her physician had pronounced sentence upon her, constitutes her last writing.—H. E. K.

Burlington Pottery

An Informal Jotting

By JOHN SPARGO

Editor's Note:—Many questions relative to pottery similar in appearance to that of Bennington have come to ANTIQUES. One in particular, citing a jar made by "Allard and Brothers," prompted this informal statement from Mr. Spargo. It will be observed that there was no such firm as "Allard and Brothers" that being the misreading of an imperfect mark of the Ballard concern of Burlington, Vermont.

WHAT I believe to have been the first pottery in Burlington was established in 1806, by Norman L. Judd, of Bennington. This Judd was a notable potter in his day. A nephew of Captain John Norton, the pioneer potter of Bennington (or of his wife), he learned his trade at Captain Norton's pottery and worked there from 1796 to 1806, when he went to Burlington and started on his own account. The pottery was burned down in 1809. Judd seems to have had many friends in the city, had a good business, and could have restarted had he cared to do so. A diary kept by a Bennington soldier in 1812 tells us that a bakery was then carried on in the brick building that had formerly held Judd's pottery, and that the old baker told him that Judd's leaving Burlington "was owing to his wife and mother-in-law."

It may interest some of your readers to know that Judd went from Burlington to Rome, N. Y., where he started a stoneware pottery, and made redware. I have seen a letter written by him in 1814 in which he gave an interesting account of his work. In 1817 he was again unfortunate and was burned out. Shop, tools, materials, ware and everything else were lost. Apparently he had no recourse other than to return to Bennington; but the people of Rome were so alarmed at the prospect of losing the pottery which meant so much to them that, by public subscription, they raised money to build and equip a new pottery for Judd, on a larger scale. He made stoneware and redware. He carried on this enterprise for at least twenty years longer, for I have seen a letter from him, written in 1837, giving details of his business. How much longer this pottery lasted I have never inquired.

To return to Burlington: The firm of Nichols and Alford, which made the jug owned by your correspondent and which is presumably identified by their name impressed in the jug, conducted quite an extensive pottery business about the middle of the nineteenth century. They made stoneware, as well as a great deal of the mottled brown glazed ware that is called "Rockingham." A considerable line, including a variety of pitchers, mugs, book flasks, vases, ornamental flowerpots and other articles, was made in this ware. Much of it closely resembles Bennington ware of the same type, and a not inconsiderable proportion of the unmarked articles found in northern Vermont, New Hampshire, northern New York and Maine, which through lack of knowledge are improperly identified as "Bennington," and are honestly offered as such by country dealers, was really made at

Burlington by Nichols and Alford. I frequently get specimens submitted to me as "Bennington" which I feel certain are "Burlington." Now and then I am able to prove it.

It may be of further interest to know that Nichols and Alford made a hound handled pitcher in this ware. As a rule such pitchers were stamped on the bottom with a mark which enables us to fix the date with certainty. It reads:

NICHOLS & ALFORD,
Manufacturers
1854
BURLINGTON, VT.

The same mark is occasionally found upon other pieces.

When this firm was in its most successful period, therefore, the pottery industry in Bennington was also in its most successful stage. The United States Pottery Company, on the one hand, and the Norton stoneware pottery, on the other, were in full swing. Naturally, there was a good deal of intercourse between the two centres. Workmen passed from employment in the one to employment in the other. Finally, when the United States Pottery closed down, a number of the workmen found employment at Burlington. This has given rise to the legend that the moulds of the Bennington pottery—or many of them—were taken to Burlington. The element of truth in this can only be very small at most. It is much more likely that, in certain common articles, both firms simultaneously produced the same designs, each freely using models originated by the other, according to the custom of the time and the trade.

Your correspondent says that he has "a black glazed, two-handled jar made by Allard and Brothers." He is mistaken. He has been misled by an imperfect impression of the mark of the firm that succeeded Nichols and Alford. The name is really *Ballard and Brothers*. A. K. Ballard and his brothers made stoneware and Rockingham ware. Quite a lot of pitchers, flower vases, cuspidors, teapots and similar articles proudly reposing on the shelves of collectors as "Bennington," should be attributed to the Ballards of Burlington.

The partnership of the brothers having terminated, the enterprise was carried on for some time by A. K. Ballard alone. He was succeeded by F. Woodworth, who, during the eighteen-seventies, continued to produce stoneware and Rockingham ware of good quality.

I do not know just when this pottery ceased. I have the date somewhere among my notes, but to hunt the matter up would require more time than the information would be worth. The old building, a substantial brick structure, is still standing and I saw it during a recent visit to Burlington.

The Gothic Craftsman,—and After

By HERBERT CESCINSKY

THE expert on the subject of English furniture who is sincere in his pursuit of knowledge is only just beginning to recognize his indebtedness to the practical craftsman. Hitherto it has been his custom to sneer at the "mere workman," forgetting that the worker's knowledge of the possibilities, and especially the limitations, of tools, methods and materials must be an invaluable adjunct to his own.

The development of all national crafts always constitutes an exceedingly complicated subject. For every apparent rule there are many exceptions, and these exceptions are all-important. Nothing is easier than to establish a rule by the simple process of ignoring these exceptions; yet at the same time, no method leads to graver inaccuracies. Crafts, like human nature, must be heterogeneous; there will always exist the skilled and imaginative workman side by side with his more ordinary fellow; and the products of each are all links in the same evolutionary chain. The rough-and-ready method of dubbing everything crude and primitive as early, and all highly finished work as a later development, has led the expert on the subject of English furniture into many grave errors. I propose here to illustrate some of these.

The Gothic woodworker

reached his zenith in the closing years of the fifteenth century. His craft had developed, amid educational surroundings, for upwards of three centuries. His work was always logical; ornament subordinated to construction, as it should be. Working in wood was a younger art than that of the stone-mason, and the two had progressed on more or less parallel lines for upwards of two hundred years. There is little that is really scientifically constructive in the procedure of the early stone-mason. He places block upon block, joined with mortar or cement, and from the mass he chisels his ornament. It is only with the later window tracery and fan-vaulting that the mason copies the constructive methods of the woodworker. The joiner of the thirteenth

century was content to follow the methods of the mason. Thus the huge canopies to the choir stalls in Winchester Cathedral are hewn from the solid timber. (Fig. 1.) Technically they are crude, but for majesty and grandeur they are unsurpassed by any of the later examples, such as those at Chester or Westminster Abbey.

This method of hewing from the solid timber, with little or no construction in terms of the material used, persisted for many years. Thus, at Chivelstone in Devonshire is a pulpit cut from a solid oak log. Apparently

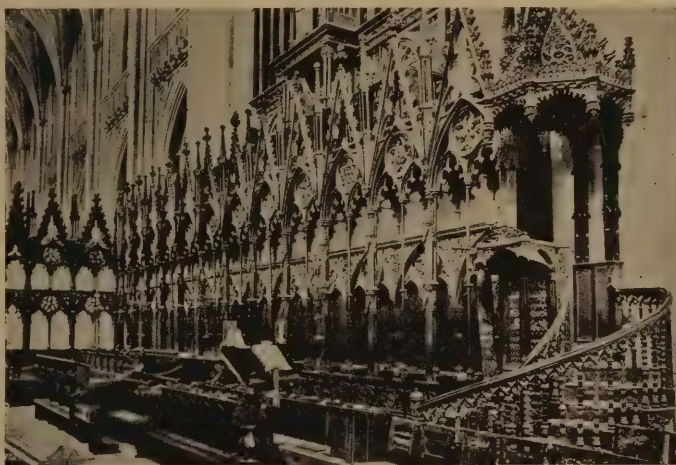


Fig. 1 — THE CHOIR STALLS AT WINCHESTER CATHEDRAL (late thirteenth century)

Each of these huge canopies has been hewn from a solid block of oak, with little or no attempt at construction. The entire design is rigidly geometrical and has been borrowed from the early canopied tombs, as at Hereford. This is typical stone mason tradition in wood. The desks in the choir are later.



Fig. 2 — CHESTER CATHEDRAL, THE CHOIR

The tabernacle stall work here is late fourteenth century, and shows the advance in construction knowledge. Here the woodworker breaks away from the traditions of the stone mason.

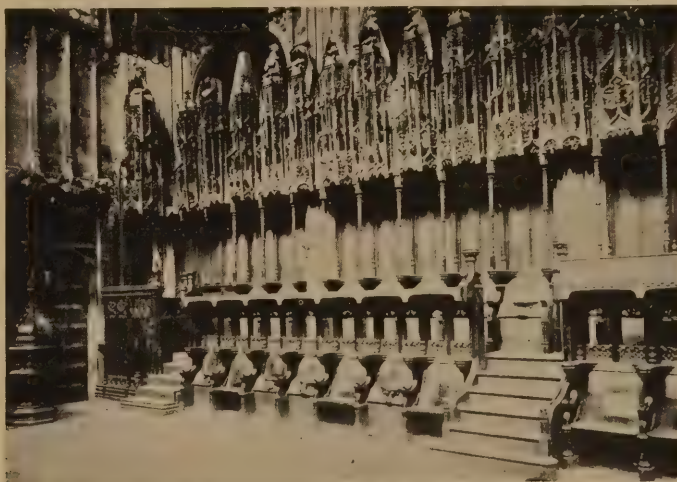


Fig. 3 — HENRY VII'S CHAPEL, WESTMINSTER ABBEY

The canopies here date from the last decade of the fifteenth century, but some of the desks are much earlier and must have been removed from elsewhere. The general influence is markedly foreign. This is the latest phase of constructed Gothic in England to which category belongs the Spring and Oxford Pews in Lavenham Church, Suffolk.



Fig. 4—GOTHIC CHAIR (mid-fifteenth century)

There are signs that this is the left-hand portion only of a former triple throne for the Masters of the three Guilds of St. Mary, St. John and St. Catherine. The pinnacles are (left) the two lions or leopards (leones-leopards), the royal Plantagenet supporters, and (right) the elephant and castle, the insignia of Coventry. This is a secular chair although probably made by clerical workmen.—From *St. Mary's Hall, Coventry*.

his examples only from a cursory knowledge.

It is not until the latter part of the fourteenth century that the woodworker begins to break away from the mason's traditions; and thereafter the latter follows in the wake of his younger brother. In the place of the thirteenth century window, entirely filled with rich stained glass, the area is broken up with stone tracery in geometrical forms, the pointed arch, the trefoil, quatrefoil, circle or crocket. Was this really a gain? The great windows in Canterbury Cathedral which look down on the tomb of the Black Prince, in their glory of stained glass, a mass of nuggets and splinters leaded together (thirteenth century glass is rarely flat) with the rich, angry glare which these early windows always have, appear to answer in the negative. There is an oriental quality in these rich old windows, something like the glory of an early Ispahan carpet, beside which the glazing of the succeeding centuries is tame and colourless. Construction and sheer beauty do not always develop together. Often the divergence is wide.

early, judged only by the construction, —or absence of it,—this pulpit is really late, from the first years of the sixteenth century. Such specimens are pitfalls to the expert who dates

In considering the rise and decay of Gothic art in England, the subject is so vast, so varied, and so grand, that one is tempted to linger here, and to wander there. To be brief is to be incomplete; to be incomplete is to be inaccurate. I can only hope, in the space at command here, to illustrate, in very perfunctory fashion, the evolution and devolution which take place in Gothic furniture, in England, from the later fourteenth century up to the Dissolution of Monasteries in 1532-40, and for some twenty years beyond.

Henry the much-wedded, whose rapacity was only equalled by his extravagance, had cast longing eyes upon the riches of the Church from the time when he ascended the throne of England in 1509. By a series of enactments as clumsy as they were grasping and malicious, he began to suppress the greater monasteries and religious establishments, and to enrich his depleted coffers with the spoils. That in the process he destroyed the art of England which the Church had fostered for generations troubled the burly king not one whit. Yet art had grown and flourished in England only in the shadow of mighty abbey or fatherly monastery. The orfivers, luminers, broiderers, carvers, joiners, arkwrights, and the hundred other craftsmen who had lent their aid to the beautifying alike of stately cathedral



Fig. 5—GOTHIC CHAIR (late fifteenth century)

Framed and pegged construction throughout. The backboard is modern. Although apparently a chair on legs, these are really squares which at one time contained panels enclosing the lower part like a box.—From *the Mayor's Parlour, St. Mary's Hall, Coventry*.

and lowly parish church (and what a wealth of Gothic art still remains in these small churches in the remote districts of England)



Fig. 6—OAK CHAIR (early sixteenth century)

The Renaissance panel on the back almost coincides with the introduction of the linen folding of the panels below, the latter being a sixteenth-century device. This chair is still pre-Dissolution and is framed and panelled.



Fig. 7 — CHEST (early fourteenth century)

Here is the primitive construction of the arkwright (the maker of chests) which is much behind that of the clerical woodworker. (Compare the tall canopies at Chester.) The chest front is a board tenoned into upright posts. There is no attempt at framing although framed construction is imitated in the carving design of the front. From Dersingham Church, Norfolk.

were nearly all lay brethren. The monks and abbots (William of Wykeham, for example) supplied the taste and design which these crafts demanded. With the suppression of abbey and monastery, these craftsmen, with skill and tradition unrivalled even in the opulent countries of Europe, were driven forth to lurk in forest and thicket as outlaws, or to roam the highways of broad England as vagabonds and beggars.

During the closing years of the fourteenth century, the joiner or carpenter, who was concerned with structural woodwork, timber roofs, screens and the like, was considerably more advanced in his methods and designs than the arkwright or *huchier*,—the maker of furniture. This fact must be borne in mind when the woodwork and the furniture of this period are compared.

Let us take the fourteenth century chest from Dersingham Church, in Norfolk, as an example (Fig. 7). The construction here is archaic. The front is a thick board, tenoned between end-posts; the top another board, clamped at the ends to prevent warping. The carving is from the solid, just as the mason would sculpt in stone. The possibilities of framing are, apparently, unknown to

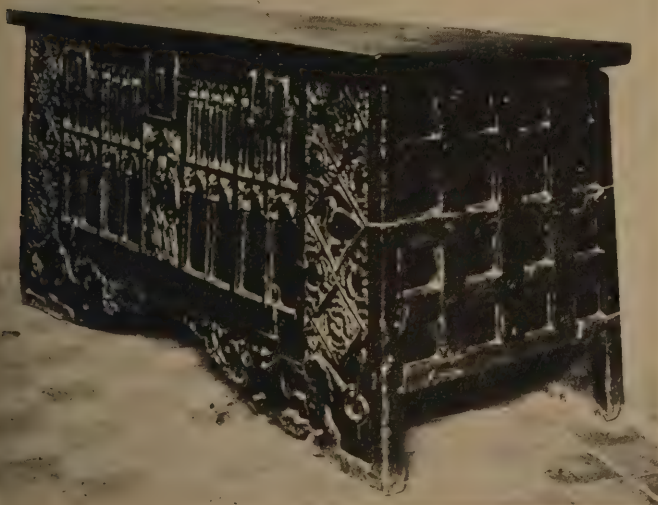


Fig. 8 — COFFER OR CHEST (mid-fifteenth century)

The ends and front are framed and tenoned and the tracery is applied in the manner of this period. This chest is probably of ecclesiastical origin, which may account, in some measure, for its perfection of construction.

the arkwright,—the maker of chests,—but the carpenter of the same period used framings habitually.

Now examine the coffer from St. Michael's Parish Church (known to a later, effete generation as Coventry Cathedral), and note the differences in less than half a century. (Fig. 8.) Here is characteristic fifteenth century work. The ends and front of the chest are framed with a pierced and carved traceried board tenoned between the end-uprights.

The chair from St. Mary's Hall, in the same city (unfortunately merely the fragment of a triple throne for the three Guild Masters of the Hall), is of about the same date, and is constructed in similar manner, with applied tracery, pierced with the saw and cut with the gouge. (Fig. 4.) The smaller chair, from the present Mayor's Parlour in St.

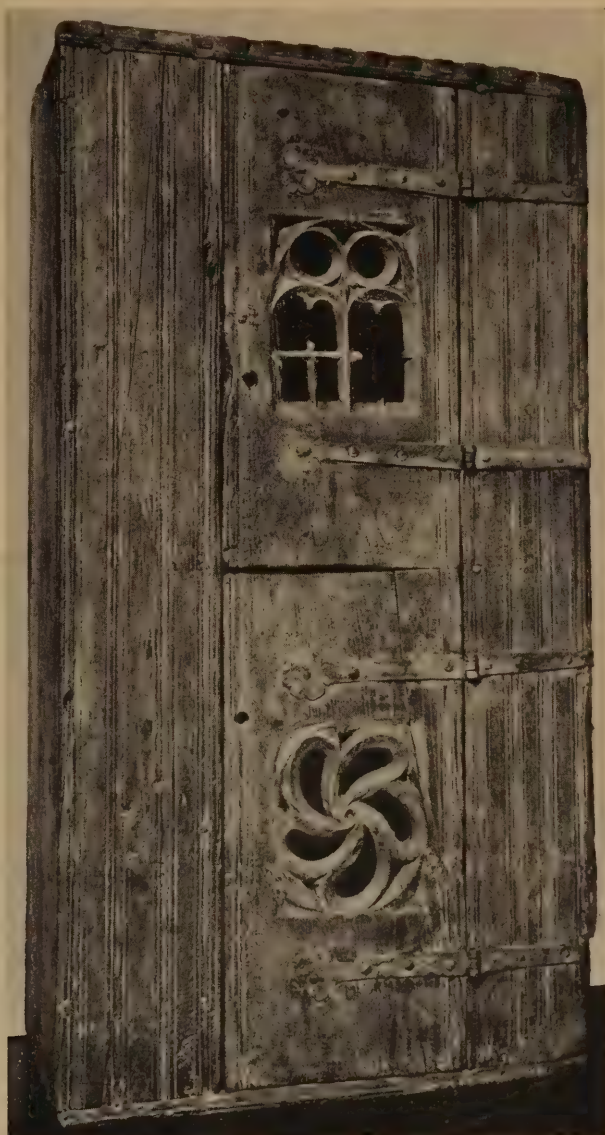


Fig. 9 — OAK STANDING CUPBOARD (about 1540-50)

Typical of furniture after the Dissolution of Monasteries had dispersed the woodworking culture abroad. It is a reversion to the old primitive methods of the solid plank, the doors simple slabs of wood, roughly pierced in feeble imitation of the earlier Gothic devices. Top and bottom are two boards nailed to the posts and the ends. The hinges are later. Originally these were of leather, crude, like the cupboard itself.

Mary's Hall, illustrates fifteenth century construction admirably, and very perfect construction it was. Apart from the later ridiculous backboard (used as a fire-screen) this chair is as perfect now as the day it was made. (*Fig. 5.*)

That these chairs are of clerical origin is indubitable; chairs were seats of dignity at this period, and were not intended for secular or common use. This accounts for the great rarity of examples, whereas stools are much more plentiful. There are, probably, not more than half-a-dozen examples of genuine fifteenth century chairs in all England.

The linen-fold panel marks the beginning of the sixteenth century, and is not a Gothic device at all. It belongs strictly to the Renaissance, in spite of many absurd dicta to the contrary. Many ingenious theories for the origin of the linen-fold could be advanced, if space permitted here. The chair (*Fig. 6*) is typical early sixteenth century, pre-Dissolution Gothic in constructional tradition. Yet it shows very clearly the incoming tide of the Renaissance. The decline of the Gothic is equally evident. The dignity of the chair, and its importance as an exclusive article of furniture, is shown by the fact that such pieces were often carved with the initials of the owner, and were dated, an honour shared only with the chest and the standing cupboard, both intended to hold the valuable possessions of the family.

Now let us conclude with the standing cupboard shown here. (*Fig. 9.*) We descend from the perfect construction of Gothic times to the utmost crudity. Here the doors are mere slabs of oak, unframed, not even clamped, and pierced with the coarsest travesty of the older Gothic motives. That this is the work of another race, unlearned in Gothic forms, must be evident to the most casual observer. What was this race, and how did it arise?

From the ruins of abbey and monastery, from the relics of a splendid craft, emerge the later "huchiers," makers of this crude furniture, hardly a trace of the fine Gothic tradition remembered, children playing with the tools of the former masters, ignoble descendants of the mighty craftsmen formerly cloistered in the umbra of benign abbey or protecting monastery. This standing cupboard is not early, as so many have supposed, judging by its primitive character. It is late, made years after burly Harry had filched the possessions of the Church, and had dissipated them, in a brief space, on his vices, mistresses, favorites, court panders, and various aids to his vulgar display. Gothic art in England had met its doom.

In tumult and strife, as outcast, vagabond and outlaw, the last of the Gothic woodworkers went to his account. Perhaps from some celestial seat (and surely he deserved one) he may have looked down upon the race which followed him, pigmies attempting to wield the sword of the giant, dimly groping among the fine traditions which had been his in the Golden Age, before he was driven forth by the rapacity of an English monarch. Seeking for the inspiration which was denied, blind to such examples which had survived the wholesale destruction of Henry's vandals, the later race was yet to find artistic salvation in the tide of the Renaissance, which, born in Italy, was to sweep across Western Europe, and, through the agency of soldiers of fortune like Torrigiano, to reach the shores of England and submerge the last vestiges of that Gothic art which had been the national style and glory for upwards of three centuries, the pride of Mother Church, which, if given to ostentation and perhaps to gluttony and other excess, yet had, for so long a time, fostered all that was best in English art.



PHAETON. ANTIQUE BUT NO LONGER CLASSIC

In recently coined slang, to be "horse and carriage" is to be hopelessly old-modish and out of date. The automobilism of the present age has thus put all beast-propelled vehicles into the class of antiques. But the old-time phaeton here illustrated might have qualified in that category long before the era of the motor car.

As a type, the phaeton appears to have been invented about the middle of the eighteenth century, as an English sporting carriage. Later it was modified to become the decorous conveyance of the elderly and sedate. The present specimen, though assigned by previous owners to a fabulously remote past, probably dates from the early years of the nineteenth century.

It has recently found asylum with a Connecticut collector for whom it was procured by George C. Flynt of Monson, Massachusetts, to whom, further, *ANTIQUES* is indebted for the photograph.

Books—Old and Rare

The Curious Literature of Law-Trials

By GEORGE H. SARGENT

WHETHER it is due to the influence of the movies with their concomitant scenes of violence, or to a mysterious psychological change brought about by the Great War, or to a mere shift in literary fashions, it is certain that the literature of crimes and casualties is at present enjoying a decided "boom." The grandchildren of sober-minded parents to whom a dime novel was anathema are now enjoying modern thrillers which rival anything the literary staff of Erastus Beadle ever turned out. The dime novels have now become respectable literature. Did not the New York Public Library have an exhibition of them not long ago? The publishers' lists of today are almost certain to include something about pirates or other criminals. Books which rival the *Newgate Calendar* and Esquemelin's *Buccaneers of America* are bought and read, not by young boys who have to hide them from stern parents, but by the stern parents themselves.

My friend Edmund Lester Pearson is a man of peace. Nothing could be farther from the thought of the erudite editor of publications of the New York Public Library than to supply incitement to crime of any sort. Yet his *Studies in Murder*, describing a half-dozen mysterious American murder cases, is a "best seller," and bids fair to become a classic. An especially attractive reprint of the *Memoirs of the Notorious Stephen Burroughs*, the New Hampshire Casanova, is introduced by a cheerful and commendatory note by the poet, Robert Frost. And more recently, a book on the Loeb case has been published, without attack from the censor!

While such literature as this is now particularly in fashion, it is like all fashions—far from being new. Accounts of trials have from very early times always held the reading public, more strongly at some periods than at others, but always tenaciously. The ancient literature of crime is both extensive and varied; and from the beginning of popular literature all kinds of horrors have been served up for public consumption. In the middle of the sixteenth century hawkers in the London streets peddled ballads, illustrated with quaint woodcuts, giving an account of the Salisbury assizes—the trial and subsequent execution of a witch who

... executed was
this moneth the 19 day
She ever had a face of Bras
as all the people say.
Instead of pensiveness and prayer
She did nought but curse and sware.

Of course book collectors have not overlooked this field. Those who would prevent, suppress or punish crime—who study it from a scientific angle—are naturally interested. Mr. Pearson, I understand, is now a qualified expert on mysterious murders, though he did not solve the Lizzie Borden case. Dr. Hagemann of Pittsburgh, Mr. Clem of Louisville and Mr. Brewster of New York have all been collectors of books on crime and criminology, gathered, I am assured, for scientific ends.

The collecting of accounts of notable trials, however, appeals to both the professional man and the general book collector. Some thirty years ago there was dispersed in New York the Edmund D. Wynn collection of printed trials, which comprised more than two thousand separate narratives. Every season trials figure in auction sales; and, while there is no special market value for accounts of any except the most notable cases, the demand is constantly increasing and the tendency of prices is upward. The *Complete Collection of State Trials and Proceedings for High Treason, and other Crimes and Misdemeanours*, published in London in 1786, in eleven folio volumes, is not rare and, at less than two dollars a volume, is cheap. (I once received a bundle of books wrapped in pages torn from this work, containing the interesting account of the trial of Mary, Queen of Scots.)

Collecting Trials

So many trials have been published in separate pamphlet form that it is difficult to select a starting point for collecting. Most of those which come within reach of the collector are eighteenth and nineteenth century tracts; but there were yet earlier ones. There was the trial of King Charles the First; the trial of the Earl of Somerset for poisoning Sir Thomas Overbury in the Tower of London; the trial of Ravallac, who assassinated Henry the Fourth of France; the Rye House Plot; the trial of Dr. Sachervell before the House of Lords in 1710, and the trial of Captain Porteus "for wounding and killing several persons at the late execution of a criminal," printed at Edinburgh, 1736. The last-named item may not appear particularly interesting, but if one wishes an account of the affair written only as a master could write it, he has but to read Scott's *Heart of Mid-Lothian*.

Among the American trials there are none of greater historic interest than those of Benedict Arnold, Major André and Charles Lee in the Revolution. Like that of Mary, Queen of Scots, these belong in the treason category; as does, also, the trial of Aaron Burr. The *Proceeding of a Board of General Officers, respecting Major John André*, Philadelphia, 1780, printed by F. Bailey, is the first edition of the account of this memorable military trial which brings at auction from \$75 to \$200, according to condition. There was an edition printed by B. Webster at Hartford; and another was published by J. Carter at Providence, all in the same year. All these are scarce and valuable.

The Story of Benedict Arnold

The Arnold trial led to a considerable literature. Bailey of Philadelphia was the printer of the first "official" account, which bears the title *Proceedings of a General Court Martial of the Line, held at Raritan, N. J., for the Trial of Major General Arnold, June 1, 1779*. Copies of this at auc-

tion recently have brought respectively \$220 and \$460. Only fifty copies of this official edition were printed, by order of Congress. Complaints of irregularities during Arnold's command in Philadelphia led to his being court-martialed on four charges. On the two most serious of these he was acquitted, and on the other two condemned to public reprimand by the Commander-in-Chief. The process aroused a spirit of vengeance in Arnold which culminated in his treason a year later. The pamphlet is, therefore, of great historical importance. The *Proceedings of the Supreme Executive Council of the State of Pennsylvania in the Case of Major General Arnold*, printed by Hall and Sellers, 1779, is of even greater rarity, the Brickner copy selling in 1921 for \$560. The *Proceedings of a General Court Martial held at Brunswick for the Trial of Major General Lee, July 4th, 1778*, brings about the same price. This was printed by Dunlap in Philadelphia, 1778; but there is a scarce, though not commercially valuable account printed at Coopers-town, New York, in 1823. The Burr trial appears in the three-volume account under the title of *The Trial of Col. Aaron Burr, on an Indictment for Treason, before the Circuit Court held in Richmond, May Term, 1807*, printed at Washington in 1807-8. It is much more common than the others, and there are several other contemporaneous accounts to be had at prices from five dollars to forty dollars each. Wirt's two arguments in this trial were printed separately, in Richmond, 1808.

Crimes and Scandals

The Boston Massacre case, in which John Adams incurred the enmity of many of his compatriots by his successful defense of the prisoners who were accused of murder, is another interesting trial. The *Short Narrative of the Horrid Massacre in Boston* appeared both in Boston and London editions, the latter, with the frontispiece intact, being very rare. The *Trial of W. Wemms, J. Hartegan and others, Soldiers in His Majesty's 29th Regiment of Foot for the Murder of Crispus Attucks and Others, on Nov. 27th, 1770*, was also reprinted in London. A later state trial, which is of considerable interest, is that of Theodore Parker "for misdemeanor in a speech in Faneuil Hall against kidnapping," which is a reflection of the Boston Slave Riot. The *Trial of Anthony Burns* is another.

The trial of "John the Painter" is a rare pamphlet which occasionally comes up in auctions, but brings a high price. James Aitken was a native of Edinburgh, who came to this country and was a participant in the Boston Tea Party. He had been badly treated by the British soldiers, who burned his house, and he meditated revenge. He accordingly went to France, where he informed Silas Deane of his intention of killing George III. Deane persuaded him to give up the idea of regicide, and Aitken then went to Portsmouth to set fire to the naval stores, a plan in which Deane encouraged him. Aitken was arrested, tried at Winchester Castle and executed. The account of his "life, transactions, confession and execution" was printed in London in 1777 and sold for fourpence, which it is needless to remark is not the present price.

Libel cases are numerous. Prominent among these are the three trials of the parodist, William Hone, in all of which he defended himself successfully against the charges

resulting from one of his earliest satires, *The Political Litany*, published in 1817. Thomas Paine, another ardent republican, also suffered a trial for libel. Then there was the famous libel case of Daniel Webster versus Theodore Lyman, in which the indictment charged that Webster had conspired with other leading Federalists in 1807-8 to break up the Union and re-annex New England to Old England. This has been exploited in a volume by the late Josiah H. Benton of Boston in *A Notable Libel Case*. The case of Croswell, prosecuted for a libel on Thomas Jefferson in 1804, and the famous libel case of J. Fenimore Cooper against Horace Greeley, are worthy of a place in any collection. In the latter case the novelist made the editor writhe, much to the satisfaction of Mr. Greeley's political opponents.

Of course many of these trials deal with salacious subjects, such as divorce, seduction, abduction, *crim con* and breach of promise. The proportion of persons in "high life" who figure in these cases seems amazing until one considers that the prominence of the parties was doubtless the factor which induced the printer to take the risks involved in issuing an edition of one of these pamphlets. Soldiers, clergymen and noblemen figure largely. The most amazing trial on record is the *Apology for the Life of Major General Gunning*, London, 1792, accompanying the account of a trial. The major certainly needed some apologist.

Among famous murder trials is that of Colt for killing Adams in New York about 1841. The jail in which Colt was confined took fire and Colt killed himself on the morning when he was to have been executed. This led to the rumor that he had escaped and that another body had been substituted. The romantic case of the Vermont Boornes, who *confessed* to murder and were convicted, after which the alleged victim turned up alive in time to save them, is told by Mr. Pearson in one of his *Studies*. The mysterious murder case of Mary Rogers, "the beautiful cigar girl" at Hoboken, in 1841, is said to have inspired Poe's *Mystery of Marie Roget*, in 1845. The trial of Tirrell in 1845 for killing his paramour, Maria Bickford, at Boston, is notable as one in which Choate succeeded in freeing his client by using the plea of somnambulism. The account of these and many other trials—some quite recent—are deserving of a place in any collection of criminology.

Ghosts and Witches

The disappearance of Morgan, in western New York, which led to the formation of a new political party in the United States, through the Anti-Masonic excitement created, led to a considerable bulk of pamphlet literature. Witchcraft trials, likewise, appear to have been reported by several writers other than in the writings of Mather, Calef and others whose works were largely a consideration of the general subject rather than of details of testimony. But there is one pamphlet which the collector of trials will find only with difficulty. It is entitled *Authentic Account of the Appearance of a Ghost in Queen Ann's County, Maryland, proved in the remarkable Trial. The State vs. Marry Harris, Administratrix*. Baltimore, 1807. If the existence of witches was proved in the courts, why not that of ghosts?



PUNCH BOWLS (*late eighteenth century*)

The first is Staffordshire, transfer printed in underglaze blue in imitation of the popular Chinese style. The interior of the bowl is shown below.

The second is a Chinese porcelain bowl painted in blue underglaze, with landscapes. The interior is shown below.

Antiques Abroad

Heady Drinks and Headier Dressings

By ARTHUR HAYDEN

LONDON: Dealers have often beseechingly asked my advice as to how to pack antiques for America. They one and all fear the New York Customs. Not that they are attempting to smuggle things in surreptitiously, but they wish to know the regulations determining what is an antique and what is taxable. It seems a genuine want here that such matters should be known. As calling from one corner of the magazine to the other, but really calling across the Atlantic—I ask the Attic to offer advice to dealers here as to how to proceed lawfully. Even if I were to become suddenly seized with the notion of presenting the Attic with a valuable curio, I am ashamed to confess I should not know how to declare it. If I said it was worth a hundred English pounds—which it might well be as being presented to the Attic—where should I stand, and where would the New York Customs stand, and, above all where would the Attic stand, which latter proposition is the most important, and who pays? How can the English send you their antiques if they do not know how to declare them?

* * *

Copenhagen.—It was reported recently that a disastrous

fire had occurred at the Royal Copenhagen Porcelain Factory, destroying many ancient records and much of the old porcelain in the museum there. I am able to state, from a wire received and from subsequent letters, that this report is exaggerated. The fire was a trivial one. A century and a quarter ago, sad to relate, Nelson dropped a shot on the old factory when England was at war with the Danes, who had been drawn in a Northern Confederation in Napoleon's interest. But Nelson, in 1801, when with the British fleet outside Copenhagen, writes to Lady Hamilton, "I was in hopes to have got off some Copenhagen china to have sent you." Later he retrieves his promise, "As I know you have a valuable collection of china, I send you some of the Copenhagen manufacture."

* * *

Italy.—The lost books of the Roman historian Livy have chagrined the world no less than the destruction of the library at Alexandria, in 640 A.D., when the Arabs under the calif Omar destroyed the key to civilized knowledge and used books and ancient and priceless manuscripts sufficient "to heat the baths of the city for six

months." As for the lost books of Livy, now and again somebody comes forward with a tale of their re-discovery. A cultured English critical journal guys the recent yarns with a mock review beginning:

"The History of Rome." By T. Livy. Edited by Dr. A. di Martino-Fusco. One hundred and forty-two volumes. (Publisher: None as yet. Price, One Million and a half pounds sterling.)

(By J. C. Squire.)

Yet discovery is not impossible. A whole library was once disinterred at Herculaneum. Unfortunately the Italian government lays such an embargo upon foreign archaeologists, that no one will risk the adventure. In Egypt a similar situation exists. The Egyptian Government cares little for antiquities which the rest of the world are interested in; but with a dog-in-the-manger policy they have stopped international research. Here is another peg for the League of Nations to hang its hat on. Antiques for the common welfare, the great common weal of human knowledge!

* * *

Punch Bowls.—In England, during the eighteenth century, the brewing of punch was one of the accomplishments of a gentleman. And now punch ladles, with twisted ebony handles and silver bowls with authenticated hallmarks, are collected. The illustration shows examples of some of the punch bowls in common use. There were Chinese porcelain bowls with painted subjects in blue underglaze, depicting poetic landscapes and river scenes and junks and pagodas and wonderful flowering trees belonging to the rare flora of ceramic art. The Staffordshire potters, who were alert as to their markets, saw these importations coming into England through the channels of the old East India Company. Hence, we see Staffordshire competition in the form of earthenware bowls decorated in underglaze blue printing. None of these bowls is marked. Such pieces belong in the last quarter of the eighteenth century. The design purports to be Chinese; but it is crowded and loses the direct simplicity of the oriental prototype.

Nor are English made punch bowls confined to Staffordshire. Leeds and Swansea came into the market, and there are some glorious examples of Liverpool, decorated with sailing ships which set out from that port. In general, the collecting of these old punch bowls is fascinating. All the old English factories produced them, from Worcester to Bow and from Wedgwood to Minton. They were appurtenances to the English mahogany sideboard. English *genre* pictures such as those of Dendy Sadler show the squire ladling out the punch to his boon companions. Punch, with its brandy and its port, its lemon juice and its spices, was a fine concoction for hunting men in the English shires; and it demanded a capacious bowl from Nankin or a fine Staffordshire replica. And the demand was met.

* * *

Fashions in Hairdressing.—Captivated by Florentine portraits, in which men have bobbed hair, English women, under an impulse from the studios, have followed suit. But feminine vagaries are progressive; and the bobbed hair of

the Italian old masters has been supplemented by the ingenuities of the modern artist in hairdressing, otherwise the barber. He it is who persuaded certain leaders of fashion to wear "shingled" hair. Hence modern woman has lost her tresses and has fallen into the masculine habit of having her hair trimmed once a fortnight. My illustration shows the eighteenth century lady equally in the toils of fashion. Such huge headdresses, perfumed and greased, were supposed to last some months without reconstruction. Contemporary writers have recorded results not too savoury. But the vogue of the huge headdress held from 1768 until 1780, despite solemn protest and keen satire such as this:

When he views your tresses thin
Tortured by some French friseur,
Horse-hair, hemp, and wool within,
Garnished with a diamond skewer,
When he scents the mingled steam
Which your plastered heads are rich in
Lard and meal and clouted cream
Can he love a walking kitchen?

On the whole, if there must be extremes of fashion, let the ladies go bobbed.



THE FEMALE PYRAMID

From a satirical print of about 1780. The rug which decorates the floor is worthy of notice. Certainly not oriental, it may well be an English carpet.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

OLD GLASS—EUROPEAN AND AMERICAN. By N. Hudson Moore. New York: Frederick A. Stokes Company. 394 pages. 225 illustrations. Price, \$10.00.

COUNTLESS books have been written on old furniture and old china; but all the books on old glass could be placed on a single shelf, and those on American glass might be counted on the fingers of one hand.

Glass has been in use for over twenty centuries, and the processes of its manufacture are still essentially the same as they were in the time of Caesar. Sand and potash, together with a few other ingredients, are fused by heat and the molten material is either blown or pressed into the desired shape. The tools of present day glassmakers are little different from those found in early Roman ruins. To be sure, huge machines now turn out bottles in quantity for common use, but they cannot compete with the blow pipe of the early Venetians in producing more exquisite things.

It is this very sameness of manufacturing process and of result that accounts for the lack of written information on old glass. There have been no great changes of material to record, no thrillingly interesting discoveries to set down for future historians. Furthermore, objects wrought in glass more successfully defy identification by date and nationality than do those in almost any other material. They carry little or no internal evidence out of which the critic may develop a thesis. Thus it has remained for an inquiring twentieth century collector to compile and correlate what little information exists—particularly concerning American glass—in the form of a readable and well-illustrated handbook.

Mrs. N. Hudson Moore is perhaps best known as the author of *The Old China Book* and *The Old Clock Book*, although she has several other compilations on antiques to her credit. She has a happy faculty for gathering and arranging information from many and diverse sources and for setting it down in pleasantly readable form. Of this gift of hers the present book offers an excellent example.

Beginning with a brief account of glassmaking in general, it presents, in successive chapters, an account of Venetian, Bohemian, Dutch and Flemish, German, Spanish, French, English and Irish glass, with detailed discussion of the products of Waterford, Dublin and Cork. Each place of manufacture is discussed briefly from its beginnings to the close of its operations, and at least five examples of types of its glass are shown. As a basis for these chapters authoritative European works on glassmaking have been extensively utilized and in each instance due credit is given. Such are the contents of Part I.

From the standpoint of fresh material, Part II seems to be the most valuable section of the book. Here the author has gone straight to the sources of all historical research, local and state records, contemporaneous biographies and newspapers, and personal interviews. Much of the information thus obtained has never before been put into readily available form; all of it is good. But there is, of course, acknowledged indebtedness to such writers as Barber, Hunter, Van Rensselaer and other American authorities.

The topics dealt with in this part are: American glass in general, Wistarburg, Stiegel, other early glass, Saratoga, bottles and flasks, three-section mould glass, Stoddard, Keene, Pitkin, historic cup-plates, Sandwich, Mexican glass, and American glass factories. This last discussion constitutes a check list of all known American glass manufactories, with a concise history of each. The list is arranged in alphabetical and easily-consulted form.

The value of the information contained in Part II is augmented by excellent photographs of the types of glass discussed. The author has frequently not hesitated to take refuge in the term "early American," instead of trying to make arbitrary classifica-

tions. In this she is wise. She is equally wise in emphasizing the difficulty of identifying glass and the reasonableness of not trying to classify it too closely.

Wherever possible, however, Mrs. Moore gives the history of each piece illustrated and her reasons for assigning it to some particular manufactory. These illustrations occur conveniently in groups of eight, and reference between them and the text is greatly facilitated by footnotes which point from illustration to descriptive matter and from descriptive matter to illustration.

A book of this kind is always open to the criticism of superficiality. That is the penalty which the author of a compendium pays for making a great amount of information conveniently available. The specialist in any one field of glass collecting will find Mrs. Moore's treatment of his favorite topic quite inadequate; for, in all probability, it will tell him nothing which he does not already know. And all along the line it will omit matter which he holds to be of importance.

The average person, however, who likes old glass and seeks some means of orientation among its shining mysteries, will find this book the first and only real godsend which he has encountered. When he has mastered its contents, he can turn to such more detailed discussions in monograph form as, it may be hoped, will soon begin to appear for his further enlightenment.

It is, however, to be regretted that *Old Glass*, while well indexed, contains no bibliography. Its acknowledgments of indebtedness to various publications are frank and generous, but they are scattered through the book. They might well be listed together by full title, name of author, and date and place of publication.

On the other hand, the abundance of illustrations supplied constitutes ground for joyful congratulation. Illustrations are the kernel of any modern treatise on things antique. Mrs. Moore has selected hers with discrimination and her publishers have reproduced them with adequacy. In fact, the whole appearance of *Old Glass* is worthy of a work which, for many years to come, will be looked upon as the standard American compendium on glass and glass collecting.

COLONIAL WOMEN OF AFFAIRS. A study of women in business and the professions in America before 1776. By Elizabeth Anthony Dexter: Houghton Mifflin Company, Boston, 1924. 204 pages, 23 illustrations. Price, \$5.00.

TO all, save a very few whose interests have led them to study the news sheets of pre-Revolutionary days, the presence of any women at all in the economic life of the time must come as a great surprise. That women's work outside the home was of well-recognized and ponderable extent, it has remained for Professor Dexter's study to set forth. A vivid and unexpected picture of the activities of our forebears, it suggests much that is of interest not only to the antiquarian, but to the student and observer of present-day social and industrial change.

Painstaking scrutiny of contemporary records reveals, then, that the "Puritan Mother," as an exclusive type, is a myth. Useful myths die hard, and doubtless so will she. Possibly, however, her usefulness as a model of industrious subservience has been already exhausted. In her place the present study enables us to install her more lifelike and sympathetic sister, who not only bore and reared her children, but, when necessity demanded, supported them as well, making a second contribution to the progress and prosperity of the community through her activities as artisan, merchant or landed proprietor.

Systematic, unsentimental and thoroughly readable, the present study classifies, according to the general types of occupation revealed, the material which the author has gleaned from a great



[Number 539]

Rare Mahogany Lowboy by William Savery
Philadelphia, 1760-75

A very rare specimen, no doubt by the same cabinet-maker as the one illustrated in Lockwood, Fig. 108, in which the label of William Savery was discovered. Also closely related to the lowboy in Lockwood, Fig. 110

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variety of sources. Newspaper advertisements, diaries, town records and the like bear witness to the extent and diversity of women's work. Judging from the rough statistics available, there were—proportionate to the population—in 1773, twice as many women engaged in business of some kind as there were a century and a quarter later. Among these women were tavern keepers, merchants of every conceivable commodity, "artificers" in lace and linen and even in home-cooked foods! There was also the manager of great estates, the mistress of the printing press, the poet and the actress, as well as the teacher and the nurse. Individual instances of women pursuing the calling of carpenter, joiner, brazier, tanner and many another surprising trade add piquancy to the picture.

Business activities for women were not frowned upon in high places. A letter of the President of Harvard College in 1654 commends the enterprise of "sister Bradish," with the hope that she may

be encouraged and countenanced in her present calling for baking of bread and brewing and selling of penny bear without which shee cannot continue to bake: In both which callings such is her art, way and skill, that shee doth vend such comfortable penniworths for the reliefe of all that send unto her as elsewhere they can seldom meet with.

One wonders whether or not the business prospered, for the students, in those unnecessarily temperate days, were not permitted to indulge in this "comfortable bread or bear" to the extent of more than "a penny a man nor above two shillings in a quarter of a year," a regulation which it is said Mistress Bradish "carefully observed in all ordinary cases."

The manager of a large plantation near Wilmington, North Carolina, was an early exponent of the five-and-ten-cent store idea. A contemporary letter, describing the estate and its proprietor, says:

She even descends to make minced pies, tarts, and cheese cakes, and little biscuits, which she sends down to town once or twice a day. . . . They tell me she is an agreeable woman, and I am sure she has good sense, from one circumstance,—all her little commodities are contrived so as not to exceed a penny a piece, and her customers know she will not run tick.

The women who were conspicuous in their day and whose names recur in histories and contemporary records,—personages such as Margaret Brent, who, acting as governor's attorney, saved the colony of Maryland in time of threatened mutiny; Anne Hutchinson; or Anne Bradstreet, America's first poet,—are not neglected in the present study. Its special concern is, however, with the great majority of women workers whose occupation was so much a matter of course that it escaped all but the most cursory and haphazard record, now fortunately recovered for us.

"I own I love the vegitable world extreemly" wrote Elizabeth Lucas, who, by her experiments on her father's plantation, established the cultivation of indigo in South Carolina. This energetic agriculturist seems to have been unusually fortunate.

Whether acquired through inheritance or developed by individual initiative, the enterprises undertaken by the women of the Colonies were, in a great majority of cases, rooted in necessity rather than in the love of a particular work. For this reason activities of the most diverse and incongruous kinds were accepted by the community without further ado. The idea that women's work outside the home was a privilege demanding special dispensation was no part of the mental make-up of our forefathers. The needs of the individual and of the pioneer community were alike too obvious to make such a position thinkable.

The suggestive concluding chapter of the book under discussion takes up the causes which seem to have contributed to the change in the general attitude towards women's work and women's legal status during the century which follows the period treated here. It lays special stress on that increased prosperity and complexity of society which tended toward the development of a leisure class, and contrasts it with the earlier and more homogeneous community wherein all work was welcome. *Colonial Women of Affairs*, treating as it does of a hitherto neglected

aspect of the society of our ancestors, cannot but be welcomed by all lovers of early America.

Not all the illustrations seem particularly relevant to the text, though the examples of early advertising and printing are particularly interesting. A glossary of unusual terms and a very excellent bibliography complete the volume. An index would have seemed a natural and helpful addition.

THE AMATEUR COLLECTOR. By Dr. George C. Williamson, New York: Robert M. McBride & Company. 324 pages, 20 illustrations, 6 x 9 inches. Price, \$3.00.

THIS amusingly gossiping compilation of brief papers originally written for newspaper publication might quite well be entitled *Collectors' Cocktails*, for the purpose of each disquisition is to whet the appetite, not to satisfy it. All told, forty-three of these concentrated enticements are offered—each of a different flavor.

Necessarily limited in both depth and scope, they reveal a quite amazing acquaintance with a great variety of subjects, and not a few of them will be found to contain, like the cherry or olive in an *apéritif*, a solid morsel worthy of contemplative munching.

It is good to have the fact impressed that the blue of old Waterford glass is an occasional accident and not a pervasive characteristic. It is likewise well to find reiterated emphasis on the influence of uncut margins upon the value of old prints. Not everyone knows that line engraving is the outgrowth of a method of the early Italian goldsmiths whereby they tried out the effect of their ornamentation on metal by smearing the work with black, wiping the surface and pulling proofs on paper. Some of us, too, having learned to apply the term "potato ring" to certain curious silver devices of Irish origin, will be interested to know that these rare articles are more properly denominated "dish rings." They served the purpose of trivets in preventing hot bowls of food from marring a polished table top. Such bowls may incidentally have been filled with steaming potatoes, but these enchanting tubers were by no means the sole article of diet among Irish folk who could afford silver rings beneath their serving dishes.

Of the many chapters in *The Amateur Collector*, those on Mezzotints, on the prints of Baxter and Le Blond, on Straw Marquetric and on Glass Paperweights are perhaps the best. Concerning straw marquetric in England we learn that much of it was turned out by the French prisoners of war who were confined at Norman Cross near Stilton during the period between 1796 and 1816. The men were permitted to sell their wares on salesdays set apart for that purpose. Apparently they did a thriving business. To the era of paperweights is assigned the decade of the 1840's.

A special merit of the book is its generous recognition and recommendation of authoritative works concerning the subjects discussed. Hence it will serve as a good starting point for the amateur. It is likewise recommended to those who, without being themselves collectors, may wish to possess a smattering of information sufficient to sustain conversation on a topic quite likely to crop up at any social gathering, not exclusively devoted to bridge or Mah Jong. While the book is concerned chiefly with things English, examples of most of the types discussed will be found widely distributed in American collections.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

54. W. K. T., *New York*, asks for the date of manufacture of a small porcelain match box, three by two inches, the lid decorated with a bunch of pink and blue flowers.

It is impossible to give the exact date of this box, but similar matchboxes were very popular during the middle of the nineteenth

H. M. REID

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Here are a few of the pieces you will find.

There will be many others.

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A review of OLD GLASS appears on page 263 of this number, where the details as to contents, illustrations, etc., are noted.

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century and later. There is an article on this subject in ANTIQUES for January, 1924 (Vol. V, p. 19).

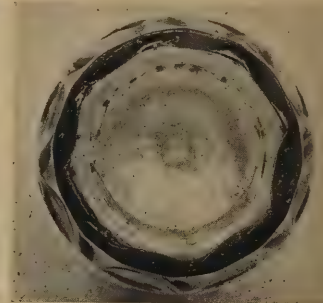
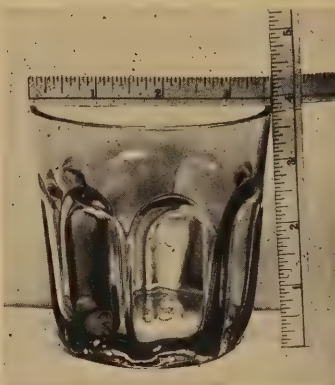
155. L. I. P., *New Jersey*, writes for information on Jacob Randolph, cabinetmaker, who is supposed to have come to Burlington County, New Jersey, prior to 1800.

All available material has been searched through in the effort to find out who were the heirs of Jacob Randolph, but nothing has materialized. Can any reader help here?

156. A "Subscriber" writes for the dates of E. N. Welch, of Forestville, Connecticut, who was a manufacturer of clocks.

E. N. Welch was born in 1809, and died in 1887. He organized the E. N. Welch Manufacturing Company in Forestville, Connecticut, in 1864.

157. P. A., *Rhode Island*, sends photograph of a tumbler (reproduced herewith) marked on bottom with the initials "G. & D.", and asks for the name of the manufacturer.



The initials are not listed in any available reference book. Does anyone know what they stand for?

158. B. G. V., *New Jersey*, sends sketch of a clock, with maker's name "William S. Johnson, 16 Cortlandt Street, N. Y." and asks for date of manufacture.

According to Moore's *Old Clock Book* this maker was working about 1830.

159. A. D., *Massachusetts*, wishes to know the maker of a metal dish, oval, with a ring in the end, and the mark on the bottom of "D. H. & M. Co., 45 Wooster Street, N. Y."

Can anyone help here?

160. M. R. W., *Massachusetts*, sends photograph, reproduced herewith of iron andirons, twelve inches high, which were found on Cape Cod. The men are evidently intended to represent Scotch, highlanders.



It is almost impossible to give any definite information on these andirons, although Cape Cod possessed a number of iron furnaces during the late eighteenth and early nineteenth centuries, where they might have been made. Perhaps some

reader can identify these pieces.

161. D. P., *Rhode Island*, asks for date of a log cabin bottle marked "Plantation Bitters."

These bottles were made during the Civil War period, and later. The factory making them is unknown.

162. H. L. A., *Ohio*, asks for information concerning a pewterer named "Yalkins" who worked about the year 1700. A pewter teapot in H. L. A.'s possession bears the mark "H. Yal" the remainder of the name being obliterated by use. The teapot, according to family tradition, was brought to Ohio about 1798 from the Pennsylvania Dutch settlements.

In the available books of reference consulted there is no such name as "Yalkins." Does anyone know of him? There was, however, the firm of H. Yale & Co., working in Wallingford, Conn., in the nineteenth century. Examination of the piece would readily reveal whether or not it is as old as tradition states. Probability favors nineteenth rather than eighteenth century origin for it.

163. E. W. P., *New York*, asks the maker of a stone crock brought from Gorham, Maine, in 1814.

The History of Gorham, by Hugh McClellan (Portland, 1903), says that about the year 1782 Hezekiah Smith, of Eastham, Massachusetts, came to Gorham and went into trade with Samuel Prentiss, carrying on a large potash and pottery business. Smith left Gorham in 1797 but the pottery business continued for many years. The author of the history notes that after the Revolution imported chinaware was so scarce and high that people were compelled to use coarse pottery articles made of brown earthenware. Such articles as cups and saucers, bowls, pitchers, and plates of Gorham manufacture were in constant use and could be found for sale in the general store at Gorham.

164. J. H. R., *Ohio*, wishes for some information concerning Charles Washington.

Charles Washington was the youngest brother of George Washington. He was born in 1738, married Mildred Thornton, and had four children, George Augustine, Frances, Mildred and Samuel.

165. M. S., *New York*, would like information on two clockmakers, Austin Chittenden of Lexington, Massachusetts, and Silas Hoadley of Plymouth, Massachusetts.

There is no mention of Austin Chittenden in any of the clock books consulted, nor does his name occur in the *Vital Records* of Lexington, Massachusetts.

Silas Hoadley was born in Bethany, Connecticut, in 1786. In 1809 he formed a partnership with Eli Terry and Seth Thomas and made clocks at Greystone, part of Plymouth, Connecticut, until 1849. He died in December, 1870. It should be noted that he was associated with Plymouth, Connecticut, and not Plymouth, Massachusetts.

166. J. A. W., *Massachusetts*, writes to ask if there is a history of the old printing firms of Hartford, Connecticut, it having occurred to him that as the firms in Hartford did most of the printing of clock papers for the various Connecticut clock manufacturers, the dating of the clocks in which such papers occur might be determined by the printer's imprint.

The Editor can find no history of Hartford printers. In the *Proceedings* of the American Antiquarian Society for 1921 there is much interesting information concerning early New England printers, with mention of a few who worked in Hartford. Perhaps some Connecticut reader knows of a more complete history?

167. W. E., *Pennsylvania*, is in possession of six colored prints of German cities and occupations, each signed "G. N. Renner, Nurnbergerher," the period seems to be sometime in the early nineteenth century.

G. N. Renner is not mentioned in any of the quite comprehensive encyclopedias of engravers and artists consulted. Does anyone know of him?

168. H. F. W., *Nova Scotia*, writes for information concerning W. B. Walker, 4 Fox and Knot Court, who painted on glass a picture of "The Caledonia, first rate man of war" which was brought to Nova Scotia from Scotland in 1820 when John Gray and family settled there. This information is written on the back of the picture.

There was a William Walker of London, an English landscape painter, who was born in 1780 and died in 1863. As a young man he went to Greece, and painted many scenes there as well as some marine pictures. Whether this is the artist who painted the *Caledonia* the Editor cannot say, but similarity of name and dates leads to the belief that it may be.

169. H. C. H., *Connecticut*, asks for the dates of "N. Williams, Portsmouth," clockmaker.

This clockmaker is not listed in any of the well known reference books, nor does his name occur in the *Vital Records* of Portsmouth, New Hampshire. Does any reader know of him?

170. A. N., *Massachusetts*, wishes the date of colored lithographs by E. Jones and G. W. Newman, 128 Fulton Street, New York, and of engravings issued by J. M. Butler's Establishment, Philadelphia.

The Editor can find no mention of the last two names; E. Jones is listed as a lithographer working in the thirties (Weitenkamp, *American Graphic Art*). Does anyone know more details of these early artists?

171. C. and R. H., *Connecticut*, have in their possession two grandfather clocks about which they wish information. The clocks are

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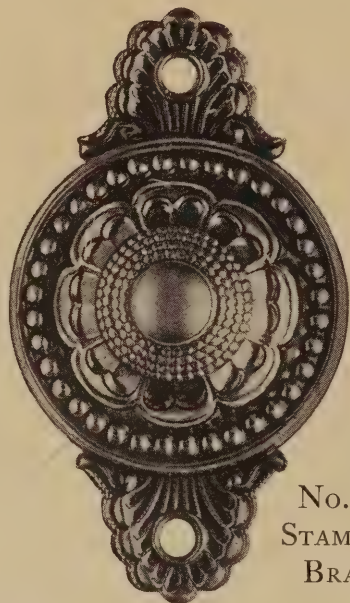


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marked, respectively, "John Fisher, Yorktown" and "John Lawson, Bradford."

John Fisher is not listed in any of the reference books consulted. John Lawson is given in Britten's *Old Clocks and Watches and Their Makers*, as having worked in Bradford, England, in 1750.

172. J. A. J., *Ohio*, has an old banjo clock very similar in lines and mechanism to a Willard clock. It is marked "N. Kimball, Boston." The owner is inclined to believe that Kimball was an apprentice clockmaker of the Willards, who moved to Boston.

In the exhaustive study of Simon Willard and his clocks made by his great-grandson, John Ware Willard, *History of Simon Willard*, there is no mention of any Kimball ever having been associated with Willard. Can anyone help here?

173. M. E. F., *Connecticut*, sends sketch of an old chair with query as to the date of the maker whose attached card reads "Burns and Trainque, 453 Broadway, a few doors below Grand Street, Cabinet makers and upholsterers."

The Editor should judge that the chair was made in the late fifties or early sixties. Has anyone a record of Burns and Trainque?

174. M. D., *Massachusetts*, wishes information on glass known as "Battle Abbey Glass," a brilliant amber pressed glass, supposedly colored by gold dissolved in sea water.

The Editor can find no mention of this glass. Does anyone know of it?

175. R. E., *Pennsylvania*, wishes to know the maker of a cream colored china pitcher decorated with strawberry leaves and berries in relief, and marked "Avalon Faience Balt."

The "Avalon" faience was manufactured in the early eighties by the firm of D. F. Haynes & Co., in the Chesapeake Pottery of Baltimore, Maryland.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

149. L. P. (September, 1924, *ANTIQUES*, Vol. VI, p. 152)

Aaron Davis of Boston, Massachusetts, writes that "the chain figure, about which query was made, appears to be one of a dozen or more shapes of bottles sold by some liquor stores in Boston as late as 1916. They came in at least two sizes, and some instead of being in many colors, are entirely covered with a blue glaze, the end of the cork stopper being also of china.

"They are valuable when containing the original contents, a drink or two of whiskey. They originally bore the familiar stamp on the bottom *Made in Germany*. I have, among others, figure shown in sketch, in the 5 1/2-inch size with blue glaze, cost when filled, thirty-five cents."

150. W. C. M. (September, 1924, *ANTIQUES*, Vol. VI, p. 152).

Benjamin A. Jackson of Providence, Rhode Island, writes that H. Tift manufactured banjo clocks in North Attleboro, Massachusetts, and later sold his business to Geo. D. Hatch, whose clocks are well known throughout Rhode Island. Unfortunately Mr. Jackson does not know the date of manufacture of the Tift clocks. Perhaps some resident of North Attleboro or vicinity can find some record of this clockmaker.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK:

November 1
afternoon

AMERICAN ART GALLERIES, 30 East 57th Street.

An important gathering of Lowestoft, Staffordshire, lustre and other pottery, the property of a private owner. On free view from October 25.

November 5, 6 and 7
afternoons

A collection of jades, Chinese and European pottery and porcelain, miniature enamels, ivories, silver, near Eastern objects, Japanese lacquers, glass, furniture, and paintings belonging to the estate of the late Mrs. Frederick F. Thompson. On free view from November 1.

November 8
afternoon

The Addison Mizner and Olan S. Berberyan collection of Spanish and Persian rugs of the fifteenth, sixteenth, seventeenth, and eighteenth centuries and some His-

pano-Moresque lustered plaques. On free view from November 1.

November 12, 13, 14 and 15 A collection of Italian and Spanish furniture of the sixteenth, seventeenth, and eighteenth centuries, tapestries, wrought iron, etc., the property of Mr. Joseph Dabissi. On free view from November 8.

November 20, 21, 22 A collection belonging to Mr. James W. Lane, comprising French furniture of the eighteenth century, many pieces signed by notable French cabinet makers; Italian furniture, sculptures, bronzes, Flemish and Aubusson tapestries and paintings, mainly of the Dutch and Italian schools of the sixteenth, seventeenth, and eighteenth centuries. On free view from November 15.

ANDERSON GALLERIES, *Park Avenue at 59th Street.*

November 4 to 15 daily Exhibition of paintings of Russian hunting and sporting scenes by A. Hrenov.

November 4 to 15 daily Exhibition of paintings by Frank S. Hermann.

November 4 to 15 daily Exhibition of new designs in silver by Jensen of Copenhagen.

November 4 to 15 daily Exhibition of drawings and etchings by The Illustrators.

November 5 afternoon Furniture and objects of art from the estate of the late Eleanor P. Palmer of New York, the estate of the late Walton White Evans of New Rochelle, and from the collection of Mrs. C. S. Boker, Seabright, N. J., and others.

November 6 and 7 evenings Collection of original drawings of the Old Masters, collected by Mr. Richard Ederheimer, including many from the Fairfax Murray collection.

November 8 afternoon Collection of Chinese porcelains, mostly in single colors, collected by Mr. Bernard Glick.

November 10 and 11 afternoon and evening The library of the late William Harris Arnold, Nutley, N. J.

November 12 evening Old Masters from the collection of the Ehrich Galleries of New York City.

November 12 to 15 afternoons The fifth sale of early American furniture, gathered by Jacob Margolis of New York City.

November 13 and 14 evenings The Dawson collection of ship models, naval prints, paintings and relics.

November 17 and 18 afternoons Fine Persian and Mohammedan pottery, bronzes, brass, tiles, etc., from the stock of Mr. M. Dawod Benzaria.

November 19 and 20 afternoons Furniture, Staffordshire and objects of art, from the collection of Thomas Gilsey of London.

November 19 evening Currier & Ives prints, collected by Mr. Fred J. Peters.

November 21 and 22 afternoons Furniture, tapestries, porcelains, bronzes, and other objects of art from the collection of Mr. I. B. Dudley of New York, and others.

November 24 afternoon Early American furniture and hooked rugs, collected by Mrs. Edward O. Schernikow.

November 24 evening Paintings selected from the collection of Mr. Henry M. Toch of New York, together with others sold for the account of the estate of the late John Boyle and estate of the late Eleanor P. Palmer of New York.

November 25 afternoon and evening The Ornithological Library of Mr. W. J. M. de Bas of The Hague, Holland.

November 22 OLD CANTEN CLUB, *51 Irving Place.*

Private collection of antiques personally collected in New England, many hooked rugs, furniture, glass, etc. Admittance by card, procurable from club before November 20.

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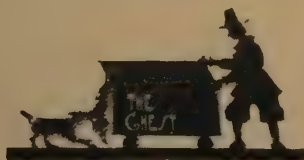
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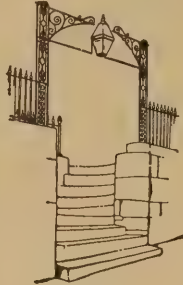
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Frankly, I should like to keep for myself all of the attractive and unusual things which I am constantly gathering. But since I cannot, and since I enjoy the work of selecting and attributing, I content myself by trying to make sure that the right things go to the right persons.



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Patented May 8th, 1924

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WHERE you will find a large selection—gifts which are reasonably priced and will be so thoroughly appreciated by the friend or kin.

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CURRIER & IVES PRINTS—Great Salt Lake, Utah. Summer in the Country. Bust portrait G. Washington.

Proof impression, George Washington, copied from the original picture by Gilbert Stuart, Tribute to the Mount Vernon Fund. Colored.

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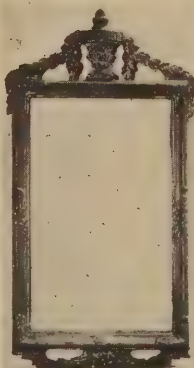
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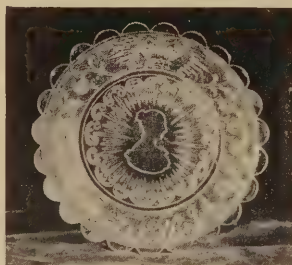
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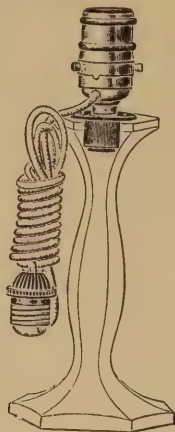
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*and that is to study the pages of ANTIQUES
advertising*

month by month and particularly the advertisements in the coming December number. There you will discover all sorts and kinds of things,—some rare and expensive, some quaint and inexpensive, but all made before the day of standardization, and all offering opportunity for selection of the gift that implies discrimination and originality on your part and on the part of the recipient.

ANTIQUES :: 683 *Atlantic Avenue* :: BOSTON, MASS.



Antiques Electrified

The Security Electric Candle Attachment for electrifying antique candlesticks, old bottles, jugs, oil lamps, etc. A novel device with rubber plug adjustable to anything having a socket $\frac{3}{8}$ inches in diameter. Rigid, cannot wobble or work loose. Easily attached or detached. Complete with six feet of cord, push socket, attachment plug. Old brass finish, \$2.00, Nickel finish, \$2.50. Postpaid.

NOVELTY SELLING CO.

683 Atlantic Avenue, BOSTON, MASS.

Old Stamps Wanted

Large and small lots of old U. S. and foreign stamps bought for cash. Entire envelopes with stamps. Revenue stamps. Collections in albums. Write me what you have; or send and best cash offer will be submitted.

F. E. Atwood 683 Atlantic Avenue, Boston

References:

CITIZENS NATIONAL BANK; NEW ENGLAND TRUST CO., of Boston

A CHRISTMAS G I F T

certainly acceptable
and probably the
most welcome of
anything which you
might choose

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to ANTIQUES*



*Merely send us the name
and address with your check
for \$4 and we will see that
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ANTIQUES, Subscription Dept.

683 Atlantic Avenue
BOSTON

ATTIC TREASURES

FRANCES WOLFE CAREY

46 Grove Street

HADDONFIELD, N. J.



Early PANELED LINEN CHEST

Remarkable for the paneled lid

This chest antedates the initials "EL" and the date 1724 on front, and retains part of the old "pinhead" hinges.

SARGENT'S HANDBOOKS

AMERICAN PRIVATE SCHOOLS

9th Edition, 960 pages; round corners, crimson silk cloth, gold stamped, \$6.00.

A Guide Book for Parents. A Compendium for Educators. Annual Review of Educational Events. A Discriminating Review of the Private Schools as they are today.

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First Edition 1924. 576 pages, 10 maps and more than 150 illustrations, \$5.00.

An Annual Survey of the Summer Camps and all matters pertaining thereto. A Discriminating Review of the Summer Camp Movement, its origin, development, present status, and practices.

Educational Service Bureau advises parents in the selection of Camps and Schools. Consultation on appointment.

PORTER SARGENT, 14 Beacon St., Boston, Mass.

*Architects :: Sculptors :: Typographers
Designers :: Historians :: Antiquarians
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need the fifty, $6\frac{1}{2}$ x $8\frac{1}{2}$ -inch heliotype plates of "CURIOUS OLD GRAVESTONES IN AND ABOUT BOSTON, DATING 1653-1807" selected by WALTER ROWLANDS

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755 BOYLSTON STREET, BOSTON

Circular sent upon request

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

HIGHBOY TOPS, also bottoms, in any condition. Give size, wood, condition, sketch, price. ANTIQUES, 14 Summer Street, Malden, Mass.

I WANT TO BUY PAINTINGS ON GLASS, Washington, Jackson, Lafayette, and other pictures. Wanted, scarce cup-plates and flasks. Correspondence solicited. HARRY B. GARBER, Quaker City, Ohio.

BEST OFFER for green glass flask, 8 inches high, 5½ inches wide, 3 inches thick. Bust *The Father of his Country*; reverse bust, *Gen. Taylor Never Surrenders*; also green, lavender and white Capitol coverlet. MRS. LOUISE S. VROOMAN, Schoharie, N. Y.

AN OLD PLATED COFFEE URN of good design, in good usable condition. Give description, price and, if possible, photograph. MRS. ROGER WELLES, Commandant's House, Naval Base, Hampton Roads, Virginia.

HISTORIC FLASKS: I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

OLD BLUE STAFFORDSHIRE HISTORICAL CHINA in good condition, American views preferred, signed pieces only. Please state price. MRS. M. J. KANE, 23 Prospect Terrace, Montclair, N. J.

BASE-CHERRY HIGHBOY in good condition; must hold top 35" x 17½" without alteration. Send price and photograph if possible. W. M. VAN WINKLE, Rye, New York.

HISTORICAL BLUE STAFFORDSHIRE PLATES. I wish to buy several of the Staffordshire blue plates known as the *Pittsfield Elm* plate or *Winter View of Pittsfield, Massachusetts*. Only perfect plates desired. Communicate with J. D. C., 27 Suffolk Road, Chestnut Hill, Mass.

ANTIQUA MAHOGANY CABINET, suitable for Staffordshire figures, lustre, etc. Please send photograph with description, size, etc. State price. HOWARD LEWIS, 516 Dillaye Building, Syracuse, N. Y.

PRINTS, Numbers 3 and 4 *Deacon Jones One Hoss Shay* by F. M. Haskill & Company, Boston, Mass. E. J. HENDRICK, P. O. Box 327, Worcester, Mass.

OLD FLASKS AND BOTTLES, will buy small collection entire from private owner. Have several good duplicates to exchange. FRANK MELCHIOR, Renkert Building, Canton, Ohio.

PINK STAFFORDSHIRE SUGAR BOWL and cream pitcher, Grecian pattern. Must be in proof condition at reasonable price. No. 500.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

LIVERPOOL PITCHERS: also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector, C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

POSITION WANTED. My experience and ability in selling antiques are available during the winter months. Box 231, Hanover Four Corners, Mass.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

COOKERY BOOKS WANTED. Early American; none better than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

ANTIQUA OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

COLOR PRINTS by N. Currier or Currier & Ives. State size, condition and price. FRANCES EGGLESTON, Oswego, N. Y.

FIRST-CLASS CABINETMAKER for repairing antique furniture, steady work and good wages. H. L. LINDSEY, Media, Penna.

FOR SALE

COLONIAL DOORWAY; early pine; hooked rugs; Currier & Ives prints and many attractive things. C. LILLIAN CHILCOTT, 24 State Street, Brewer, Maine.

TWO GATE LEG TABLES; corner cupboard; slant top desks; stretcher tables; wing chairs; Lafayette salt; glass; china, etc. Also a lot of fine old boxwood bushes. H. L. LINDSEY, Media, Penna.

FIVE DECORATED SHERATON CHAIRS; 48-inch tip top mahogany dining table after Phyfe; two brace back Windsor, turned spindles; pine cupboard; two curly maple five-slat rockers; prints, *Wild Duck Shooting*, *Squirrel Shooting*; decorated trays; Chelsea tea set; pink and silver lustre; cup-plates. MARY H. DODGE, Pawling, N. Y.

BEDSPREADS, woven and hand-made; some fine shawls; colored glass; mahogany, maple and pine furniture. Write for printed list. H. Annis Slafter, Belmont, N. Y.

FRANKLIN STUDIO, 1124 Cathedral Street, Baltimore, Md. A magnificent large pair of purple decanters with stoppers; a giant collection of old paperweights; large collection of footstools and backwarmers; pine, mahogany, walnut and maple furniture; sporting and other prints; seventy-five lamps, some in colors; a large collection of Lowestoft china, etc.

BOTTLES AND HISTORICAL FLASKS. One hundred choice specimens just offered for sale, as a collection or separate as desired. EDSON WINTER, 57 High Street, Springfield, Mass.

FIVE BRANCH GIRANDOLE, double marble base, perfect condition; 43-piece Chelsea tea set, perfect; carved fan with 22 miniature paintings; Lowestoft china; old glass; prints and lustre ware. ALICE HAMMELL, 290 Parker Street, Newton Centre, Mass.

RARE, LARGE, GENUINE CRYSTAL BALL for sale, clear and absolutely perfect; most unique highest grade ornament. MINAMOTO TRADING COMPANY, 544 Market Street, San Francisco, Calif.

CAMPOR WOOD CHEST; collection of pewter; maple highchair; maple sewing table, also a Duncan Phyfe; mahogany chest of drawers; Chippendale mirrors; snowstorm paperweights; old flasks; Currier & Ives prints; small cherry tables. Introductory prices. Correspondence solicited. THE HALL STUDIOS, INC., Boston Post Road (Mianus), Greenwich, Conn.

COLLECTION, rare old china dogs; silver lustre tea set (three pieces); beautiful antique silk shawl; early American and old English glass; samplers. MARY S. CONRADE, 45 Muskingum Avenue, Zanesville, Ohio.

SMALL STRETCHER TABLE; large 6-foot refectory stretcher table, 3 drawers; early pine candlestand; saw-buck table; old linen sheets; Currier & Ives lithograph, *Burning of Crystal Palace*, New York. P. O. B. 744, Woodmont, Conn.

OLD BLOWN, CUT AND PRESSED GLASS, American and English; pewter, pottery and porcelain, collected mostly in vicinity of Philadelphia in past twenty-five years. General collection. Shown by appointment. MRS. CHAS. J. PENNOCK, Robinhurst, Kennett Square, Chester County, Penna.

SNUFF BOXES, collection of 10, including 3 painted lacquer, 2 Shepherd's, one pewter, for \$50. One Battersea enamel box, \$25. GUY DYMON, 122 Collier Street, Toronto, Canada.

CAKE PLATES; pair of 8-inch, pink lustre, tree pattern, \$27.50. No. 497.

BANNISTER BACK CHAIRS; two-bow stretcher Windsors, late turnings; six Hitchcocks, original stencilling, quite fair condition; tavern table, good turnings, with feet (all original condition except bannister back seats, sometime replaced with rattan and plush) other good pieces. Write wants. Sandwich glass cup-plates; Bunker Hill monument; small Hepplewhite type table, good lines, pegged; pine chest with feet and three drawers, original pulls and key plates. LYNDE SULLIVAN, Durham, N. H.

PAINTING ON GLASS, *Scharlota*; historical china; old glass; pewter; brass; pottery; lustre; mirrors and hooked rugs. Also prints and homespun linens. MRS. M. P. BERKSTRESSER, 333 East Princess Street, York, Penna.

CHIPPENDALE DINING TABLE, straight legs; curly maple drop leaf table; historical covered dish, Washington and Castle Garden pictures; pair apple green blown glass vases, decorated. H. V. BURTON, 20 Third Street, Waterford, N. Y.

BLOWN CLEAR GLASS COVERED VASE, proof, 9 inches high. Photograph upon request, \$65. No. 499.

CHERRY BUREAU, perfect condition, \$50; curly maple four-post bed, \$60; Norway maple and mahogany shaving stand, \$20; Currier & Ives print, *Alnwick Castle*, \$12; Pictures and particulars furnished on request. C. C. COOK, 168 Vermont Street, Blue Island, Ill.

TWO ZANESVILLE FLASKS; pair Master Hubbard's bust silhouettes; large blown contact, three-mold flip glass. Best offer. ANN PRATT, Follocks Farm, Malden Bridge, N. Y.

CHERRY CORNER CUPBOARD, \$30; two mahogany chests of drawers, \$25 each; two fiddle-back chairs with Indian and ship painted on back, \$12.50 each, all unrestored. JEROME PLAUT, 718 Maple Avenue, Hamilton, Ohio.

THE CLOSTER ANTIQUE SHOP has an Adam crystal chandelier for sale, excellent condition. SARA M. SAUDERS, Alpine Road, Closter, N. J. One mile from Yonkers Ferry.

BEST OFFER TAKES unusual small slant top desk, similar to one pictured on page 51, September *Country Life*. High-back Windsor bench; covered Sandwich salt; large burl bowl, etc. No. 496.

AN AMETHYST SOUTH JERSEY BRANDY BOTTLE; pewter top. No. 498.

SELL OR EXCHANGE; old pine settle, painted black, fine condition, graceful, rare. Photograph. Also painting, George Washington on glass, fine. No. 485.

MAPLE HIGHBOY, finished mahogany; two-drawer mahogany stand with base. H. L. THATCHER, 164 Franklin Street, Westfield, Mass.

HISTORICAL CHINTZ, Penn's *Treaty with the Indians*; two large ottomans; Sheraton inlaid desk, refinished; pine, maple, mahogany, cherry, pieces and entire contents shop at practically cost. Correspondence invited. G. C. WALRAD, 105 South Melcher Street, Johnstown, New York.

BEST OFFER, seventeenth century corner chair; unusually large coverlet; N. Currier print, *Arguing the Point*, 29 x 25 inches; 2 books, *Works of Plato*, 1590, and *Of the Origin of Laws*, 1693. Photographs and descriptions on request. YE OLDE TYME SHOPPE, 1123 Jule Street, St. Joseph, Missouri.

CURLY MAPLE BED; bureau; large mirror; high chest drawers; three-drawer stand; hickory writing chair; walnut Dutch table; mahogany small Empire sideboard; swell front Sheraton bureau; Tilt top and small drop-leaf tables; two pairs footstools; large pair fine copper lustre pitchers. LOUISE BARBER MATHIOT, West Chester, Penna. Route 2.

SET OF IVORY CHESSMEN; pair 9-inch beehive plates, \$35 for the pair; Ringgold cup-plate (edge bad), \$50; pair presentation salts marked "Providence," in fine condition, \$40; pineapple goblets, \$1.75 each; lustre; Staffordshire ornaments, pewter. PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street, Providence, R. I.

HURRICANE HALL, near Gettysburg, north of Dillsburg, York County, Penna. See the Logan antiques. Pine chest over row of four drawers, over two, over one.

ONE MILE ON THE NEW ROAD from Yonkers Ferry to The Closter Antique Shop, where you will find a fine collection of antiques all at a price within reason. SARA M. SAUDERS, Alpine Road, Closter, New Jersey.

SLANT TOP DESK in cherry, ball and claw feet; fine Hepplewhite chest of drawers, mahogany inlaid original brasses; other chests; pair very small corner cupboards in pine. Many tables, large and small in mahogany, cherry and curly maple. A fine assortment of chairs and many other good pieces at reasonable prices. Photographs and prices on request. J. W. WOOD, P. O. Box 91, Sloatsburg, Rockland Co., N. Y.

ASTRAL LAMP, 30 inches high, 9-inch prisms, electrified, \$85; Whieldon china, three-piece tea set, blue foreign scenes, \$10; Sandwich comport bulls-eye large size, \$16.50; English pewter tea set, three-piece, melon shape, \$18; Staffordshire figures, 12 inches, Shakespeare and Milton, \$35 pair; Stiegel whale oil lamp, 8 inches, frosted and decorated oil front, \$25; pair Dolphin iron andirons, 14 inches high, \$20; Howard banjo clock, rich early walnut, \$50. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penna. Dealers welcome.

CRUSADER'S SWORD; rosewood Gothic clock; Currier & Ives prints; race horse, hunting scenes. E. H. CROFT, 87 Norfolk Street, Guelph, Ontario, Canada (The Cottage Work Shop).

A PAIR OF FLOWER PANELS IN OIL, \$25; rosewood console, \$25; walnut armchair, \$20; dated sampler, \$10. THOMAS DEVINE, 38 Holiday Street, Dorchester, Mass.

IN HILLSBORO, NEW HAMPSHIRE, Colonial house, known as one of the Rutton Houses, situated on bank of river and state road. Beautiful view, ample grounds, garage space. Ideal for home of collector or for Antique Shop and Tea Room. Number of Antique Shops near. Interior shown by appointment. Pictures on request. MRS. GEORGE H. CHANDLER, Manchester, New Hampshire. Phone 2077.

A CHOICE AND INTERESTING COLLECTION of early American furniture, china, silver and Sèvres. May be seen afternoons from one to five, or by appointment. Phone Kenmore 3030, Suite 68, Charlesgate East, Boston, Mass.

CURRIER & IVES *American Homestead* series of four seasons. Good condition, price \$60 set. No. 491.

LUSTRE BEADED DUTCH BELLPULL; English wax miniatures; Paisley shawls; coverlets; exclusive line early American furniture. Photos sent. CRAWFORD STUDIO, 528 Main Street, Richmond, Ind.

SETTLING ESTATE, Antique jewelry, brooches, ear rings, bracelets, etc.; genuine onyx necklace. Information, address Drawer 61, H. R. G., Hartford, Conn.

RARE BELL PULLS, old beaded petit point, cross-stitch, period 1780-1820. Old Staffordshire ornaments, Toby jugs; crystal chandeliers; samplers; silver lustre; petit point pictures and cross-stitch; prisms of all kinds. BOKIEN'S ANTIQUE CURIOSITY SHOP, 80 Monroe Avenue, Rochester, N. Y.

WOOL BLANKETS, hand-woven, color embroidery; quilt, sunburst; pewter trencher; U. S. Script, 23 different engravings, perfect. Best offer. No. 492.

FINE ANTIQUE DRAWING ROOM FURNITURE for sale to Western and Southern dealers and individuals at low prices. Photographs on request. THOMAS DEVINE, 38 Holiday Street, Dorchester, Mass.

Ages of Man and Woman, framed. Price \$30. No. 493.

LARGE COLLECTION Sandwich, Stiegel and Connecticut glass. Glass lamps, bottles of all sizes and description, flasks and three-mold diaper pattern pieces; dark blue and Dolphin candlesticks; many white Bennington, Ridgway, lustre and Wedgwood pitchers; tin sconces and candle holders; fiddle-back chairs; curly maple bed and dressing table; small walnut Gothic hall chair, etc.; pair perfect old English Tobies; inlaid Sheraton dresser and Godey shades. Let me know your wants. L. B. NEWMAN, 58 West Cayuga Street, Oswego, New York.

BLUE CHINA; glass; prints; snuff boxes; samplers; silhouettes; pistols; daggers; war medals. Catalogue free. NAGY, 33A South 18th Street, Philadelphia, Penna.

BACK from summer's buying. Largest stock in Middlesex County; many rare pieces; afternoons and evenings. SHAY, 54 Broadway, Somerville, Mass. (Three blocks from Sullivan Square.)

YOUR FAMILY CREST AND MOTTO as used by your ancestors; painted (for framing) in correct colors, silver and gold. Estimates furnished. Send for information blank. RALPH MASON, General P. O. Box 231, Toronto, Ontario.

EIGHT HEPPLEWHITE mahogany slip seat chairs, two arm, six side, in good condition, \$700; five Chippendale mahogany chairs, \$500; gateleg table, curly maple top all original and in good condition, \$300; walnut highboy, straight-top, original brasses, \$350; curly maple drop-leaf Pembroke table, one new leaf, \$60; mahogany drop-leaf, molded-leg breakfast table, 44 x 60, refinished in condition, \$60; Sheraton mahogany dining room furniture; sideboard, two part dining table, two side tables, all reeded legs, \$700; 20 mirrors; 20 mahogany and cherry tables; glass candlesticks; two prism lamps, electrified, and 20 rush bottom chairs. Call and see the best collection of antiques in central New York. Mr. and Mrs. LYMAN J. BOYNTON, Greene, New York.

SEVEN CURLY MAPLE CHAIRS, rush seats; three have cut-out splats; four Sheraton backs have parallel crossed bars; large drop-leaf fluted leg table. No. 495.

ANTIQUES THAT ARE ANTIQUES. Rare, striking Willard bride's clock; dregs of wine compotes; old English glass; steeple top highboys; chest on chest, hooded top. MRS. J. M. WISE, Seven Elms, 40 Church Street, Greenfield (on the Mohawk Trail), Mass.

IVORY MINIATURES; worsted pictures; carved firescreen with worsted picture; prints; fashion plates; old almanacs; historic chintz; shawls; brocade dress; flip glasses; Waterford glass; blue glass pitcher; green candlestick; green finger bowls; Sandwich glass; pewter charger; candelabra; carved chessmen; silver resist pitcher; copper lustre teapot; collection of Staffordshire figures; large Whieldon plate; Rockingham Toby (snuff taker); Dresden punch bowl; Sèvres plate and bowl; rush seat settee; writing armchair; blanket chest; round front bureau; decorated chairs; sofa; mandarin and rose china. Miss STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick, Maine.

SOLID MAHOGANY FOUR-POSTER BED, Empire, date 1800, pineapple carving; bureau to match, also dressing table of same period. Price \$725. F. S. CAPOZZI, 663 Bloomfield Avenue, Montclair, N. J.

TO SETTLE ESTATE, in town of Newtown, village of Sandy Hook, Connecticut, on State road, Mohawk Trail, known as Gibson place. Ideal for antiques and inn. All improvements, water, electricity and heat; six bedrooms and two baths on second floor; three large rooms about 16 x 26, with open fireplaces; kitchen, pantry, three bedrooms and bath on first floor. Also six rooms and bath, quaint cottage, garage, work shop, electrically fitted, with tools. \$18,000. E. C. RILEY ESTATE, 75 Broad Street, Stamford, Conn.

PORTRAITS painted by Jane Stuart, six in number; one by Lincoln of Providence, R. I., life-size of girl seven years, with dog. Time of paintings, 70 to 100 years ago. JOSEPH K. ALLEN, 31 Willow Street, Newport, R. I.

MAHOGANY CLOCK by Johnson, brass works, \$15 refinished; pair iron forged andirons, square top as in Nutting's book, \$10; fireplace griddle as on page 681 same book, \$15. ROY VAIL, Warwick, N. Y.

EARLY AMERICAN PAINTINGS; very rare Currier prints, etc.; very rare Chinese things; French sporting prints; bronzes. ADAIR, 34 Grant Avenue, Jersey City, N. J.

WASHINGTON MIRROR, original condition, 58½" x 24½", mahogany gilt trim frame, scroll top with large gilt eagle in center, gilt wreath extending down sides. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

OLD PARISH HOUSE ANTIQUE SHOP on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. H. N. HIXON, Tel. 116.

COLORED PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

ELEGANT ROSEWOOD PARLOR SUITE; mahogany divans; day bed; circular drop-leaf dining table with revolving top leaf waiter. No. 494.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops, Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13 1/4 Wollaston Terrace, Dorchester, Mass.

BLACKSTONE ANTIQUE SHOP, walnut Hepplewhite spade foot card table; two-drawer walnut gateleg table; slope top desks; Dolphin candlesticks; Windsor love seat. H. L. WILKINS, Box 354, Blackstone, Va.

GLASS CUP-PLATES, octagonal plow, blue 11A, blue Fort Pitt, and many other historicals not in any check list. Also conventionals. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

AMERICAN FLASKS, Steamboat reverse, *Use, but do not abuse me*; also other flasks and a fine collection of diaper and spiral bottles. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA

LOS ANGELES: M. A. LOOSE, 2904 Los Feliz Blvd. General line.

CONNECTICUT

*EAST HAVEN: S. WOLF, 230 Main Street.

*FAIRFIELD: THE SASCO SHOP.

*GREENWICH: THE HALL STUDIOS. Boston Post Road.

*HARTFORD: MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

STRATFORD:

*MRS. JOHN D. HUGHES, Broad Street, West.

*TREASURE HOUSE, 659 Ferry Road.

WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

*WINDSOR: AT THE SIGN OF THE CANDLESTICKS.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

THE LOFT, 88 Maple Street. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street. General line.

PORTLAND:

*CLARENCE H. ALLEN, 338 Cumberland Avenue.

*S. E. MATHEWS, 11 Temple Street.

*ROCKLAND: COBB & DAVIS.

MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.

BOSTON:

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*CURTIS AND CAMERON, 12 Harcourt Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*GEORGE C. GEBEIN, 79 Chestnut Street. Old silver.

*CHARLES T. GRILLEY, 49 Charles Street.

*J. GROSSMAN, 42 Charles Street.

*JORDAN MARSH CO., Washington Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street, Auctioneers and Appraisers.

*I. SACK, 85 Charles Street.

*SEAVEY FARMHOUSE, Ward and Parker Streets.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*A. STOWELL & Co., 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

*FRAMINGHAM: OLD AMERICA COMPANY. Books.

*GLOUCESTER: F. C. POOLE, Bond's Hill.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

IPSWICH:

E. M. HOWE COMPANY, 62 North Main Street. General line.

J. SALTZBERG, 5 South Main Street. General line wholesale.

KINGSTON: KINGSTON ANTIQUE SHOP. General line.

LONGMEADOW:

*E. C. HALL, 145 Longmeadow Street.

*HELEN M. MERRILL, 1124 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

LOUISE R. READER, 417 Westford Street. General line.

LYNNFIELD: COLONIAL TEA ROOM.

MARBLEHEAD: C. F. BESSOM, 11 Washington Street. General line.

*MATTAPoisett: S. ELIZABETH YORK, Marion Road.

NEW BEDFORD:

MRS. CLARK'S SHOPS, 2 Eighth Street and 32 North Water Street. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.

*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

PLYMOUTH:

*YE BRADFORD ARMS.

H. J. KLASKY'S ANTIQUE SHOPS, 10 Sandwich Street. General line.

*WILLIAM B. MCCARTHY, 30 Sandwich Street.

SALEM: THE WITCH HOUSE, General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.

*SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.

*STOCKBRIDGE: EDWARD CROWNINSHIELD.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

MICHIGAN

ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

MISSOURI

KANSAS CITY: CURIOSITY SHOP, 1903 Main Street. General line.

ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

NEW HAMPSHIRE

DOVER: E. ANTON, Opposite Depot, 3d Street. General line.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway. General line.

HILLSBORO: C. A. MACALISTER. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

*LISBON: WHITE BIRCH ANTIQUE SHOP.

NASHUA: HARRY L. HALL, 265 Main Street. General line.

NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.

*PEMBROKE: COLLECTOR'S LUCK, Pembroke Street.

PORTSMOUTH:

*J. L. COLEMAN, 217 Market Street. General line.

*E. A. WIGGIN, 350 State Street.

WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2 1/2 Knight Street. General line.

NEW JERSEY

CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

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*HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line.

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*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

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*AVON: J. PARKER MERVILLE.

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*H. A. & K. S. McKEARIN, 735 Madison Avenue.
*J. HATFIELD MORTON, 229 E. 37th Street.
*F. NOBLE & COMPANY, 126 Lexington Avenue.
*FRED J. PETERS, 52 East 56th Street.
*EDITH RAND, 161 West 72d Street.
*THE ROSENBAACH COMPANY, 273 Madison Ave.
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CLEVELAND:
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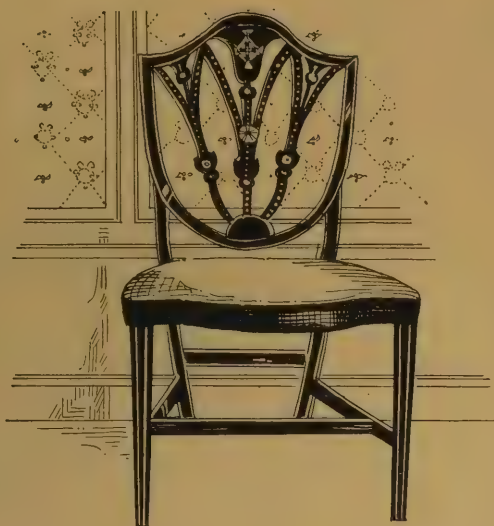
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BOSTON

A Brief Review

of types in

Aristocratic Early American Chairs



"Hepplewhite"

THE cherished possessions of our wealthy and aristocratic forebears have usually become valued heirlooms; thus it is, when the vicissitudes of fortune bring into our hands such chairs as these, we find ourselves especially fortunate.

This graceful chair of Hepplewhite design suggests in its exquisite inlay of many precious woods, that it was once treasured by some Salem skipper who himself had gathered from the ports of the seven seas, these rare and lovely woods.

Delicate in outline and construction, the "Sheraton" bears evidence of the ideals of a skilled student of contemporary design—though 'tis of Yankee origin.

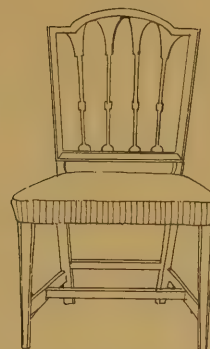
The generous proportions of the "Chippendale" indicate that here, as well as in the gay courts of London, Beauty arrayed herself in elaborate and becrinolined attire—that the pomp and circumstance beloved of old was not wholly lacking in the early days of our New England.

Exemplified in the slat-back chair with its bulbous turnings and quaintly dignified design, is the Knickerbocker influence which invaded New England about 1750.

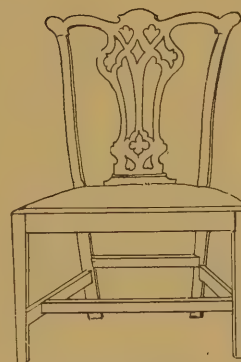
Each one of these old chairs is of unusual interest and each is worthy a collector's inspection.

Jordan Marsh Company

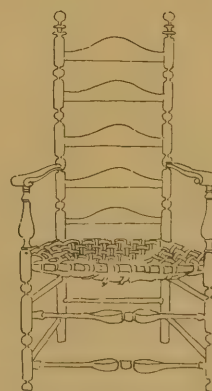
BOSTON



"Sheraton"



"Chippendale"



Dutch Colonial



Silver of Colonial Days

IN Colonial days, in the absence of banks of deposit, our forefathers carried their silver coin to silversmiths to be fashioned into tankards, porringers, cups, and other household silver. This custom added to the beauty of the home and also preserved their fortunes.

The patronage of silversmiths naturally was lavish, and the art of the silversmiths rose to its greatest height. The pieces made during this time that have come down to us are beautiful in design and shape. Their simplicity of line is their greatest charm. Time, too, gives a color to silver that can never be reproduced by artificial means.

We have a delightful collection of early American silver on display on our third floor. It includes the pieces shown above, which were made by men whose names are known throughout this country wherever beautiful silver is cherished.

The silver illustrated is as follows:

Creamer by Paul Revere—1735-1818.
Mug by Blowers—1710-1748.
Tankard by J. Austin—1716-1780.
Mug by Benjamin Burt—1729-1806.
Beaker by Wm. Homes—1717-1783.
Pepper by E. Winslow—1699-1753.
Porringer by Paul Revere—1735-1818.
Small mug by Edward Winslow—1699-1753.

You are cordially invited to visit our exhibition of old silver, china, glass and furniture whenever you are in Boston.

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DECEMBER, 1924

ANTIQUES



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is the essence of choice old
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A New Service for Serious Collectors

Some Discussion of Values, the Difficulty of Knowing them *and* the Ease of Overcoming the Problem

Have You Ever



paid well for a piece of antique furniture, only to discover, in time, that it was not genuine?

On the other hand, have you disposed of fine pieces from your own collection at prices which you presently learned were far below their market value?

Have you, at times, in the critical moment of an auction, lacked the courage of your conviction, and let some rarity slip from your grasp?

If you have done one or all of these things, you have later suffered disenchantment and chagrin; *and you have lost substantial sums of money.*

A Money Saving Service

Because I have seen so much of this sort of thing among serious collectors, and because I realize the enormous cost of such missteps as all but veterans are liable to make, I have at length decided to add to my business a DEPARTMENT OF EXPERT SERVICE in the buying and selling of antiques. *Needless to say it will be under my personal supervision.*

This Service will be at the disposal of all persons who seek fine specimens of antique furniture, or who wish to dispose of items from their own collections.

It will cover every important sale in this country.

It will be personal, in that I myself will examine items of probable interest to a client, will appraise them, will suggest a scale of bids for clients who wish to do their own purchasing at auction, or will negotiate purchases

myself,—in such case attending to every detail of packing and shipping.

My client will pay only the actual cost, plus an agreed service charge.

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The advantage to the collector is obvious. He will, for one thing, have my guarantee as to the genuineness of his acquisition. That guarantee is validated by my business standing and by years of the only kind of experience which can develop the furniture expert:—actual work as a cabinet maker. He will have the further benefit of my life-long practice as an appraiser and buyer and of my acquaintance with the state of the antique market both in England and in America. *His money saving will thus far outweigh his expenditures for the service rendered.*

The Advantage to Me

Such an arrangement is possible for me solely because I make it incidental to my regular business. Where I am *not* obliged to make outlays of my own capital, and to pay for crating, storage, insurance, transportation, clerk hire, and what not else, it is clear that I can afford to operate on a very small margin.

An Inclusive Service

Please remember that this Service is inclusive: that it covers not only the buying but the selling in behalf of my clients. Details of my plan I shall be glad to supply in response to specific inquiry.

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OPENING AND EXHIBITION OF OUR NEW SHOP

SPRUCE, CORNER OF EIGHTEENTH

FIRST showing of Early American antiques that we have acquired from the NIPPES Collection of Haddonfield, N. J., for this occasion. Also, many things that I have personally gathered, that would make this showing most interesting. May we see you at our opening, DECEMBER 8th?

ARTHUR J. SUSSEL

1724 CHESTNUT STREET

Spruce, Corner Eighteenth, PHILADELPHIA, PA.

Show Room, 928-30 PINE STREET

AN INVITATION *to* TAKE ADVANTAGE *of* OFFERINGS *from* COLLECTOR'S LUCK

Blue or green hyacinth glasses, pairs.	\$ 10.00	Bell flower goblets, each	\$2.50
Chinese courting mirror in original box	100.00	Bell flower goblets with baluster stems	3.00
Dutch, drop-leaf, maple table, round top, 48"	100.00	Several patterns, water pitchers, each	15.00
Banister back side chair	35.00	Three pairs whale oil lamps	\$10.00, \$12.00 and 15.00
Mahogany sewing table with bag drawer	100.00	Odd Chippendale chairs	\$25.00 to 40.00
Glass candy jar, blue hoops	30.00	Children's chairs, high and low	10.00 to 35.00
Swell front inlaid bureaux	\$150.00 and 250.00	Flintlock gun	7.50
Sheraton, reeded leg bureau, bird's-eye maple front, original brasses, finished	150.00	Staffordshire hen dishes in colors, each	10.00
Tall clock, maple case, broken arch top	175.00	Mirror front wall clocks	\$30.00 to 50.00
Small pine clock by Elnathan Taber	150.00	Inlaid mahogany card table	150.00
Lots of good old flasks	3.00 up	Carved Empire bureau and bed to match	100.00
Stoddard glass ink bottles, many sided cone shaped, scarred base, sheared mouth, each	2.00	Mahogany tall clock, ship dial	250.00
Maple chest of drawers, ogee bracket feet	65.00	Pine corner cupboard with sliding shelf	150.00
Maple chest of drawers, plain bracket feet, two carved fans,	100.00	Pine corner cupboard, arched open top, scrolled shelves	100.00
Ladder-back chairs, each	5.00	Maple chest of seven drawers, bracket feet	75.00
Elaborately carved, high-back, mahogany sofa	50.00	Maple chest on frame, five drawers, original brasses	200.00
Phyfe three-drawer sewing table, mahogany	100.00	Maple chest on frame, base new, handles missing	100.00
Serpentine front, four-drawer chest, bass or tulipwood, new feet, original brasses	125.00	Four bow-back Windsor chairs, eight spindles	100.00
Pine Bible box, signed by maker, 1705.	30.00	Pair bow-back Windsor chairs, nine spindles	60.00
Pine desk box	50.00	Maple four-post field bed, rope twist with acanthus leaf carving	150.00
Brass and copper warming pans	10.00	Curly maple four-poster bed	60.00
		Queen Anne English walnut highboy base	150.00
		Maple day bed, spool turnings	25.00

I sell each piece with a "money back if not satisfied" guarantee. I crate, pack and deliver on board freight free of charge.

Customer pays transportation charges only.

The pieces listed above are just a few from my large stock. Prices, photographs, and further information will be sent to responsible inquirers.

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E. R. GUERIN

On the trolley line between Concord & Manchester



The Treasure House, built 1812, and still charming despite revising; in the ancient town of Stratford where the Boston Post Road passes; my collection of antiques—veritable things, choice now because always choice. They are worth a journey before Christmas, for I have been holding back some items to keep the ensemble—furniture, glass, pewter, bric-à-brac—topnotch for the Holidays. I have seldom seen anything finer than this wainscot chair; but, among my other things, it is not lonely in its excellence.

PICTURED

Pine and oak trestle table: English pewter hot water platter.
Early pine and chestnut wainscot chair. Early pine stretcher table: Oil painting of schooner.
Cherry tip table, small ball feet: pair brass andirons. Maple vase-back chairs; fine turnings—perfect.



SIDNEY K. POWELL
TREASURE HOUSE
659 FERRY BOULEVARD
(Boston Post Road)
STRATFORD :: CONNECTICUT

\$100,000.00 *for a* PITCHER!

That is what the New York Giants paid for one. We have a few good ones for less money.

Also, Just In

SMALL PINE SIDEBBOARD, 3 feet 6 inches long.

SHERATON MAPLE BUREAU, curly panels with mahogany bands.

MAPLE GATE-LEG TABLE, pine top.

CLAW AND BALL FOOT BIRCH SERPENTINE DESK; also one in fine mahogany.

MAPLE LOWBOY AND HIGHBOY.

THREE-DRAWER HEPPLEWHITE TAMBOUR SECRETARY.

WILLARD BANJO CLOCK.

CUMMENS HALL CLOCK, handsome inlaid mahogany case.

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BOSTON ANTIQUE SHOP, 59 *Beacon Street*, BOSTON, MASS.



CURLY MAPLE TABLE (c. 1720) Exceptionally beautiful shell figure in the wood. Finely tapered legs terminating in hoof Dutch feet. Two drop leaves.

SMALL GIFTS AND LARGE but all distinguished by those qualities—some obvious, some subtle—which reside only in things whose making was primarily for the joy of the artist, not for the mere beguiling of the multitude: such are the Christmas offerings of the Rosenbach Galleries.

For example:—*Decorative Textiles*, including French and Flemish tapestries and needlepoints; *Lamps* of every imaginable form and material, with shades to harmonize; *Crystal Candelabra*, with luscious colored pendants; *Mirrors*, antique and modern; *Sheffield Ware*; *Desk Sets*, of bronze; *Italian Leather Goods*, frames, portfolios and stationery boxes, tooled after the early manner of book binders; *Decorative Glass Ware*, the choicest from European *fabriques*; *Jades*; *Porcelains*; *French Bags*—the ultimate word—; and *Ship Models* that bespeak barnacled yesterdays.

Ask for the new book about the Rosenbach Galleries.

Furniture and decorative accessories are exhibited only at the Philadelphia Galleries, but arrangements may be made for forwarding certain items to the New York house for inspection. The New York collections consist principally of books, prints and paintings.

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Christmas GIFT SUGGESTIONS

*from the
Wholesale Antique Shoppe*

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Sets of Chairs, Armchairs, Rockers, Fire Side,
Old Maple and Sheraton
Bureaus: Maple, Mahogany, Cherry and Pine
Dressing Tables
Book Case Desks, Bureau Desks, Slant-top and
Hutches, also 16th Century Pine
Side Boards and Serving Tables
Tables of every style, size and wood
Painted Breakfast-Room Sets for two and four
Wonderful collection of Sofas and Tête-à-Têtes
Ottomans, Stools, Benches and Carved Chests
Grandfather Mantel, and Imported Clocks
Mirrors, Gold-leaf, Colonial Mahogany, English
and Maple
Fine collection of Currier & Ives Prints,
large and small
Old Family Portraits
Homespun Linen, Flannel Blankets, Pieced
Quilts, blue and white Counterpanes
Fine specimens of Shawls, Lace, Cashmere,
Broche, Paisley and India
Lace Mantillas and Embroidered Caps
Needlepoint and Bell Pulls
Several pairs of Glass Candlesticks and Lamps;
odd Lamps with prisms; Thumb Print,
Sandwich, Colonial, Vaseline, Amber,
Bohemian, Green and Blue Glass
Sets of China, and many historical odd pieces;
Bennington, Wedgwood, etc., and
Bric-a-brac
Andirons and Fireplace Sets and Old Hand-
wrought Iron Pieces
Numerous other articles not mentioned

Photos sent on request

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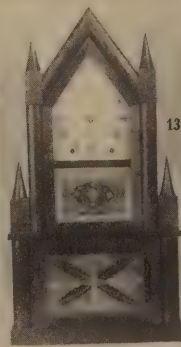
A two-cent stamp will bring my latest illustrated leaflet, together with photos and full information regarding any piece, not shown here, which you may desire.

Order by number or by name

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|--|----------|--|--------------------|--|---------|
| [1]—Dish-top, tilt-and-turn table. All original. | \$150.00 | [12]—English Yorkshire cheek rocker. All original; unfinished. | \$90.00 | [17]—Glass pitcher (left); grape design. | \$7.00 |
| [2]—Glass Lamp (left) | \$8.00 | [13]—Dubuque steeple clock; crotch mahogany, rare. | \$40.00 | [18]—Glass pitcher (center) log cabin lotus vine | \$9.00 |
| [3]—Glass lamp, rock crystal pendants, etched globe, marble base | \$35.00 | [14]—Child's ox-cart seat. New rush-seat | \$12.00 | [19]—Glass pitcher (right); fluted and lotus vine | \$11.00 |
| [4]—Glass lamp (right) | \$8.00 | [15]—Warming pan. Engraved cover, brass andirons | \$10.00
\$45.00 | [20]—Ottoman; crotch mahogany; beautiful finish; needs cover only. | \$35.00 |
| [5]—Pedestal stand, cherry | \$14.00 | [16]—Thumb print comfort | \$7.00 | [21]—Black cherry table; drop-leaf; two-drawer | \$35.00 |
| [6]—Mahogany snake-leg table; carved rim on pedestal | \$23.00 | [17]—Blown glass cruets; etched. The pair | \$8.00 | [22]—Chippendale roundabout; square fluted legs | \$90.00 |
| [7]—English Windsor wheel-back chair | \$45.00 | [18]—Hobnail comfort | 8.00 | | |
| [8]—Steeple clock, crotch mahogany; running order | \$9.00 | | | | |
| [9]—Rosewood ottoman; octagon; beaded border | \$16.00 | | | | |
| [10]—Old glass lamps. Blue bowl and shade, clear glass standard, rope design, red-colored crystal shades, used as candlesticks. Adapted to electricity. The pair | \$60.00 | | | | |
| [11]—Mahogany table, carved legs, four carved feet. Solid mahogany, | \$38.00 | | | | |
| [12]—Empire sofa. Goose head and neck, four carved feet. Solid mahogany, | \$225.00 | | | | |
| [13]—Burled walnut dressing table. All original. Very choice | \$225.00 | | | | |
| [14]—Sheffield candlesticks, snuffer and tray | \$16.00 | | | | |

Prices include packing and crating. Shipments are at buyer's risk and expense by express. Bulky pieces will be shipped by freight if requested. Perhaps you may want something not illustrated here. Let me know. I may have it in stock or be able to get it with but little delay.

BUCKLEY OF BINGHAMTON 100 Sun Building
BINGHAMTON, N. Y.



ANTIQUES has always been published in limited edition. Each month only so many copies are printed as careful estimate indicates to be necessary to meet visible demand.

There is reason for this. Owing to the grade of materials used, the manufacturing cost of ANTIQUES is exceptionally high,—too high to permit the printing of copies merely for the sake of talking about circulation.

There is one factor of uncertainty in all edition calculations; namely, the Newsstands. Most magazines allow

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ANTIQUES

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HOMER EATON KEYES, Editor

PRISCILLA C. CRANE, Assistant Editor, ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager

G. WARREN WHEELER, New York Representative, 25 West Broadway
Telephone, Barclay 7448

SIDNEY M. MILLS, New England Representative, Boston, Office
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these stands to return unused copies without charge. Where size of circulation is of chief concern, this is good policy. Where certainty of circulation counts, the policy is poor.

ANTIQUES, beginning in January, will withdraw the return privilege from the Newsstands. That means that these stands must buy their copies of ANTIQUES outright, just as they buy books.

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The Invisible Guest

Joyous Planning, Happy Secrets,
The Home Beautified, Mirth
and Good-Will He
Brings to Us

IT is the Spirit of Christmas and the Season of Rejoicing and Giving. Are you prepared to make joyous this Happy Season with Remembrances to Friends and Loved Ones?



The Katharine Willis Antique Shop

has assembled a collection of many beautiful items suitable for Christmas Giving. Colorful, jolly little Lustre Jugs and Bowls, beautiful bits of colored glass, including lamps, old china, copper, pewter and brass items, and a large collection of Currier prints—all moderately priced

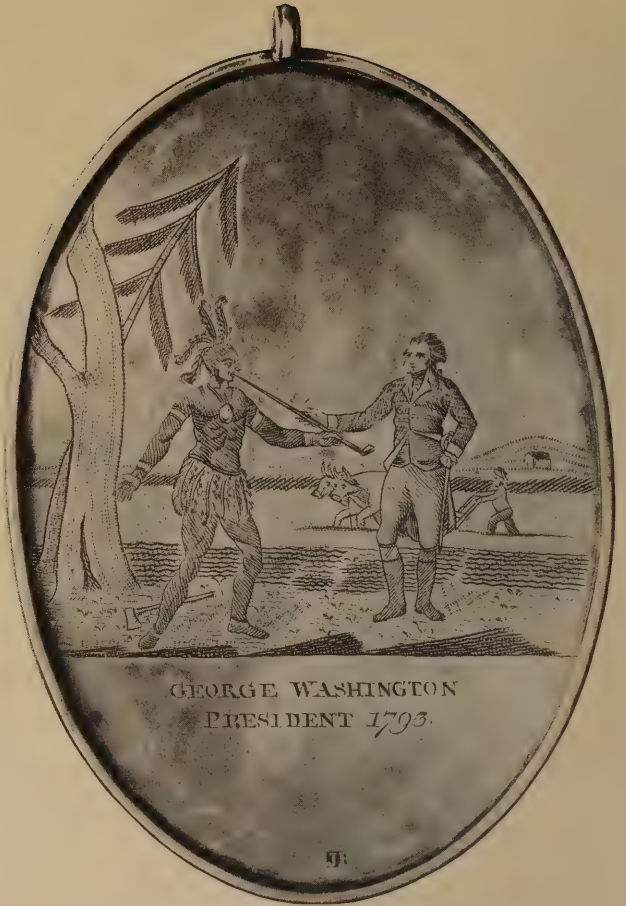
so that it is a pleasure to give as well as to receive. I have prepared a special list of these Christmas items—send for it—it is most helpful.

To the hundreds who have read my advertisements and written me, I send Greetings—
A Merry Christmas To You All.

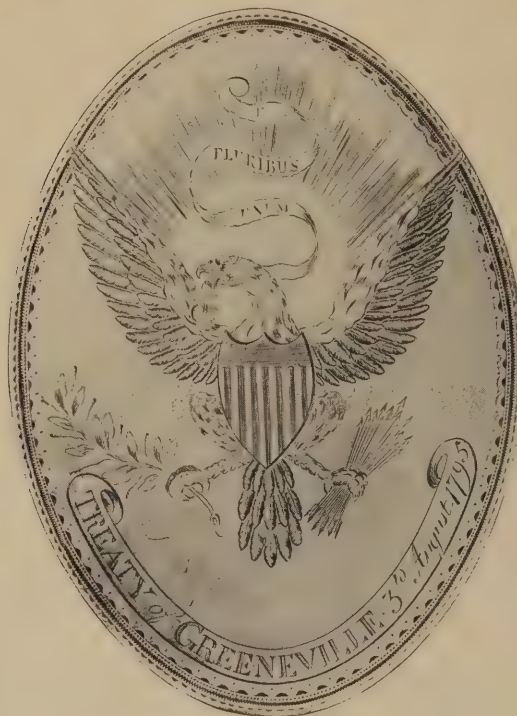
KATHARINE WILLIS

321 Boston Post Road, PORT CHESTER, N. Y.
(Midway between Rye and Port Chester, South Side)

272 Hillside Avenue, JAMAICA, L. I.
Twenty Minutes from New York, via Penn. Station



INDIAN MEDALS
Given to Tarhe, the
Wyandot Chief.



The lower is the Treaty
of Greenville medal, and
the upper the Washing-
ton Indian medal, obverse
and reverse. See page 312.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VI

DECEMBER, 1924

Number 6

The Editor's Attic

The Cover

PUBLICATION, within less than two years, of two important books on wall papers is likely to stimulate appreciation of the decorative capabilities which may yet reside even in fragments of ancestral wall coverings.* Among such fragments, perhaps the most desirable are the complete panels that were used abroad for the most part as overdoor decorations, and in the United States mainly as summer stops for empty fireplaces. Preparatory to performing this latter function the paper sheets were mounted on canvas and stretched over light wooden frames, which afforded them considerable stability. And nowadays, by some miracle of care, these old fireboards occasionally turn up, little the worse for other accident than that of dampness.

Most interesting are those which were produced by French manufacturers during the grandiloquent years when the French people were rejoicing, at one moment, in the notion that they were re-establishing the simpler vir-

tues of the Roman republic; at another, that they were continuing the elaborate glories of the Roman empire. And draftsmanship was never more competent than during this period. A very little of its cold exactitude goes a long way in the present era of bright-hued capriciousness; yet that little is as tonic in effect as the decisive notes of violins sounding above neurotic saxophone complainings.

Two excellent fireboards, belonging to Mrs. S. P. Lyman of Ashby, Massachusetts, are here reproduced from photographs by Mary Northend. Needless to state, they have now been promoted from their humble position below the mantel shelf to their rightful estate as wall decorations.

The two panels are complementary. Quite obviously French in design and workmanship, they illustrate scenes from Racine's tragedy of *Phèdre*,* and may safely be assigned a date not far from 1805, in which year a magnificent, illustrated edition of Racine's works was published in Paris. But just why a decorous New England household

*First presented on New Year's Day, 1677, *Phèdre* proved a failure, though it has been characterized as the finest tragedy of the French classical school. It was this element of classicism, no doubt, which led to the revival of this and other works of Racine in the beginning years of the nineteenth century.

*Wallpaper: Its History, Design and Use, by Phyllis Ackerman, and *Historic Wallpapers*, by Nancy McClelland.



WALL PAPER FIRE BOARDS (early nineteenth century)

Used in America largely as decorative panels with which to fill yawning summer fireplaces. Wall papers such as these were likewise used abroad as over-door decorations. These two heroic scenes illustrate Racine's drama of *Phèdre*.

should have selected an embellishment of pictures representing the sorrows of the unstable third partner of Theseus must perhaps remain an unsolved mystery.

Simpler, yet more superbly assured in drawing and design than the Phaedra panels, is the Attic possession reproduced on this month's cover of *ANTIQUES*. It represents Cybele—the Phrygian "mother of gods." Patroness of husbandry, too, she was, as her overflowing horn of plenty implies; donatrix of the vine and its fermented juices, whose enlivening influence the chariot-borne thyrsus and bacchic cymbal suggest; mural crowned guardian of cities, and yet a dweller among caverns and in the savage wilderness, where leaping lions drew her car. Essentially sculptural in conception, goddess and equipage recall to mind the gilt bronze figures which are the familiar adornment of Empire clocks. The impression is strengthened by the coloring—skillfully adjusted browns, golden yellows and orange, against a background of brilliant blue.

Greetings: Vicarious and Home Made

THE annual necessity for paying holiday tribute in a thousand different directions has led to the devising of various small coinage in the way of greeting cards. Fortunately—or unfortunately—there is no governmental prescription determining the weight, fineness or character of pattern for any of this currency of good will. Such matters are left exclusively to individual initiative and whim. Whoso thinks that he possesses the wit to mint his own token is welcome to try.

Perhaps it is this unusual and generous spirit of toleration which makes normally contrary human beings quite ready to eschew the joys of independence and to procure their greetings readymade from persons to whom the turning of a graceful phrase is quite as much an expert trade as might be the turning of a dainty chair leg. In our modern system of civilization with its infinite sub-divisions of labor, there seems no good reason why we should not depend upon outside sources for the expression of sentiments just as we do for the making of shoes. Both shoes and sentiments belong in the category of more or less decorative adjuncts of life—and hence are best secured from those reputed to be expert in the business of designing them.

But this reasonable point of view is far from receiving universal acceptance.

There still exist persons who remain ingloriously mute and inconspicuous amid the thronging hollies and poinsettias of Yule-tide epigrams, simply because they have really nothing to say, and refuse to let the stationer say it for them. And there are others who, with a perverse disdain for the easy methods of modern commerce, insist upon making their own gift tokens with much the same grim determination as an old-fashioned housewife might, even at this day, insist upon mixing, encrusting and baking her own mince pies, when she might procure a fair substitute in the shop.

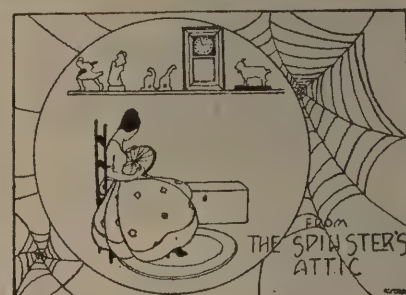
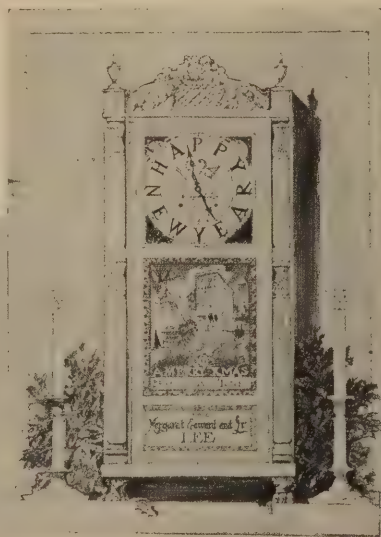
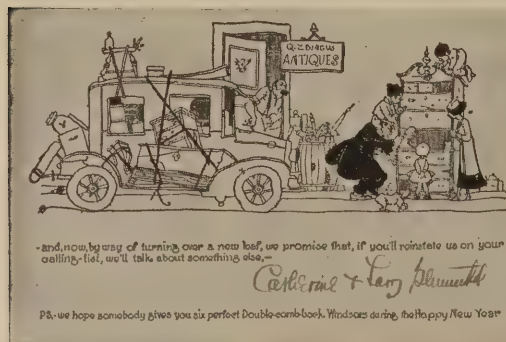
Already collections of holiday cards are in process of forming. "Collectors ahead" are getting in their fine work. Far be it from the intention of the Attic to claim kinship with such forehanded folk. The function of a reputable attic, further, is not to collect—merely to accumulate. But, among the card accumulations from the season of a year ago, there were three examples which the Attic has saved and carefully treasured as characteristic personal tokens from collectors to their friends.

One is the daintily precise drawing of an architect, Edward B. Lee of Pittsburgh, who works a wealth of pleasant symbolism into an apparently very simple design. Catherine R. Miller, who writes about early textiles, and—if the Attic understands aright—knows how to weave their modern counterparts, drew another. The last is a typical bit from the deft pen of that most versatile of artists and most serious of humorists, L. H. Blumenthal, whose illustrations regularly enliven the pages of the *Saturday Evening Post*.

It is odd that all three cards should hail from Pennsylvania,—proof that jocund imagination retains full vigor in that outwardly solemn commonwealth.

Purveyors of Pap

IN all the bright lexicon of food, the least appetizing word is *pap*. That, no doubt, is because the term is simple Anglo-Saxon, and, like most others of similar derivation, possesses a curious faculty for implying qualities as well as for identifying things. From this double standpoint, therefore, *pap*, while still recognized as thoroughly unappetizing, must yet rank very high in suggestive power. For, in three letters, it perfectly con-



COLLECTORS' CHRISTMAS CARDS

Three interesting examples of holiday self-expression, which have come as greetings to the Editor's Attic.

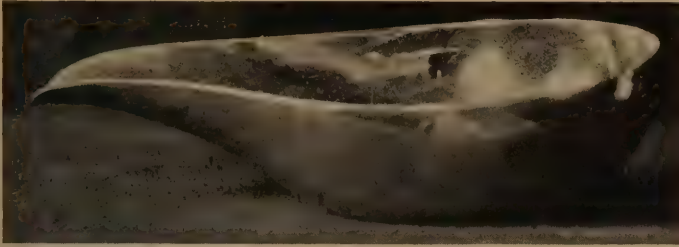


Fig. 1—PAP BOAT
Of silver, made 1723, by Gabriel Sleath of London.

veys everything discoverable in the twenty-five or more words of Murray's definition. The latter reads as follows:

Pap: Soft or semi-liquid food for infants or invalids, made of bread, meal, etc., moistened with water or milk; also, anything of the consistency of the preceding.*

And therewith the inexhaustible Murray offers an array of literary quotations in which the word occurs—from the year 1430 down to 1896. Had the lexicographer delved deeper, he might have found others yet earlier, and later. Quite as old as pap itself must be some kind of device for conveying that form of sustenance safely into the mouths of sometimes unwilling infants. To be sure, Sir Charles J. Jackson's *English Goldsmiths and Their Marks* assigns the book's first example in precious metals to the year 1685. But the usual form is the universal form of the ancient Roman lamp. It probably derives from folded leaf, or bit of bark, or fragment of gourd first turned to hasty account to meet the exigencies of cave-child weaning.

Hunter Wykes, who owns the two English pap boats here illustrated—from a collection of a dozen—states that while his own earliest example is of 1723, his latest is of 1822, and that he has nowhere encountered a specimen

*Murray's *New English Dictionary*.



Fig. 2—PAP BOAT
Of silver, made in 1778, by Samuel Massey of London. Both pieces owned by Hunter Wykes.

produced subsequent to the latter year. Of the two pictured, the plain form (Fig. 1) was made in 1723, by Gabriel Sleath of London; that with the beaded edge (Fig. 2) in 1778, by Samuel Massey, of the same city.

Such small articles of silver Mr. Wykes reports to be growing constantly scarcer in English and Continental markets. Marrow spoons, nutmeg graters, cucumber slicers, in addition to pap boats, are being rapidly picked up. In France wine tasters have gone the way of pap boats in England: *they have been accumulated for use as ash trays*.

In early America the spout cup may have largely replaced the English pap boat. Bigelow illustrates a number of the former and none of the latter.* The Attic, however, ventures to illustrate, on its own account, what appears to be a derivative, of late eighteenth century or early nineteenth-century American workmanship. It is of silver, bears the

*Francis H. Bigelow, *Historic Silver of the Colonies*, New York, 1917, pp. 383 et seq. Mr. Bigelow here observes that English writers do not comment on spout cups; and he, in his turn, makes no mention of pap boats.



NURSING BOTTLE AND FEEDING CUP

The first is a nineteenth century nursing device from Pennsylvania. It is of tin, and several persons are reported to have survived its use. The second appears to be a feeding cup for invalids. It is of silver, and made about 1800, by J. Ewan, of Charleston, S. C.

stamp of "J. Ewan," and was purchased, sometime since, in Charleston, South Carolina.* As may be observed, an apron over the extended lip is cunningly spread to prevent the spilling of contents in the event of too eager consumption or too sturdy refusal.

To call this vessel unequivocally a pap boat would, perhaps, be incorrect. For one thing its size argues against such designation. The true English pap boat measures some three and one-half to four inches in length, and is narrow in the beam,—seldom more than an inch and a half. Mr. Wykes' boats are each less than four inches long. This American specimen, on the other hand, is five inches in greatest dimension exclusive of the handle. Its breadth is proportionate. The presence of the handle is of small account one way or another. That member offers convenient reinforcement to the grip of an inserted finger: Mr. Wykes owns a French analogue similarly equipped.

If the American piece is not a pap boat, what is it? Surely not a sauce dish, or a cream pitcher or a salad-dressing bowl. It lacks the foot essential to any such formal table ware, and hugs the ground like the intimate gear of chamber or nursery. Probability, therefore, favors its being nothing more nor less than that adult edition of the pap boat—an invalid's feeding cup.

It seems fair to assume that the pap boat passed into disuse with the advent of the modern nursing bottle, a more convenient, albeit, in earlier stages, less hygienic device. The Attic has never encountered a nursing bottle in silver: but specimens of wrought tin are occasionally unearthed. The accompanying picture of one of these interesting engines of nutriment unfortunately fails to show the inner tube which, connecting with the outer nipple, reaches to within a hair's breadth of the bottom of the vessel—a veritable paradise for germs.

Requests and Corrections

READERS of ANTIQUES are always so ready to lend aid in matters of historical research that this request from the Rhode Island Historical Society is not likely to pass unobserved. Several members of the Society have in preparation a paper on early Rhode Island silversmiths, and are anxious to locate examples of the work of these craftsmen, in order to obtain photographs. They will particularly appreciate word from owners of such examples, who are resident outside the state. Address Harold W. Ostby, 118 Richmond Street, Providence, Rhode Island.

Concerning the pewter exhibit to be held in January at the Twentieth Century Club, in Boston, a note elsewhere appears in this issue.

The two letters which follow speak for themselves:

To the Editor of ANTIQUES:

Your London correspondent, Arthur Hayden, seems inclined to perpetuate, with some special emphasis of his own, a blunder that has been cropping up in literature ever since 1814. The special emphasis lies in his ascribing to Field Marshall von Moltke a remark which Thackeray, long years before Moltke came to renown, had credited to Field Marshall von Blücher, who is said to have uttered it during his triumphal visit to

London, following the first downfall of Napoleon, when he looked out upon the British capital from the dome of St. Paul's. Blücher's exact words were, "Was für Plunder!" The first English translator of the phrase, perhaps having in mind Blücher's somewhat ruthless methods in warfare, carelessly turned it into, "What a place to plunder." But that is not the idiomatic meaning of the remark. What Blücher actually meant was, "What trash!" Not only are the German words "Plunder" and "plündern" of quite different meanings, but the grammatical construction of the phrase is such that the popular interpretation of it as meaning, "What a place to plunder," is nonsense. Possibly the fact that the erroneous interpretation is more complimentary to the wealth and majesty of a great city than the right one may have had something to do with keeping it alive all these years.

WILLARD E. KEYES,
Boston.

To the Editor of ANTIQUES:

A curious error occurs in Mr. George H. Sargent's article on Walpole in ANTIQUES for October.* On page 208, bottom, I read: "Ainsworth's article, which Horace Walpole, in a preface to his own *Description of Strawberry Hill*, frankly admits is an advertisement with a view to its future sale, is given, engravings and all."

I have tried to account for this statement by supposing a line to have dropped out; but the syntax is too compact. Walpole's *Description*, as finally published with engravings, appeared in 1784 (DNB). Ainsworth was born in 1805.

W. P. REEVES, *Kenyon College*,
Gambier, Ohio.

The error into which Mr. Sargent fell may be readily traced to the *Catalogue* of the sale itself, as follows:

The author of the prefatory remarks of this *Catalogue* states that "he with pleasure transfers to his Prefatory Remarks the following characteristic article from the *Miscellany* of W. Harrison Ainsworth, Esq., who—thus introduces the readers to

STRAWBERRY HILL

"The following account of pictures and rarities is given with a view to their future dispersion, the several purchasers will find a history of their purchases, nor do virtuosos dislike to refer to such a catalogue for an authentic certificate of their curiosities."—*Preface to the Description of Strawberry Hill*, by Horace Walpole."

Then follows the text of Ainsworth's description.

It is apparent, however, that Walpole in the quotation given, as indicated, in smaller type at the beginning of the Ainsworth article, is not by any means referring to the latter, but rather to *his own* description. The use of the quotation in this place, where it would affect any casual reader just as it did Mr. Sargent, certainly seems of dubious propriety, even if it was not actually intended to deceive. At best it is one of the inaccuracies for which the catalogue at the time of its appearance was noted. Indeed, one indignant letter to the *Times* referred to it as: "The long expected catalogue, than which, perhaps, a more incorrect piece of typography never left the press." Quite a controversy went on between the editor of the catalogue and his critics.†

The Index of Volume Six

The index to Volume VI of ANTIQUES is now ready for distribution to those who care to have it. All libraries on the subscription list of the magazine will receive this index without making application. Other subscribers have but to make their wish known by postal.

*Vol. VI, p. 208.

†See *An Account of Descriptive Catalogues of Strawberry Hill and of Strawberry Hill Sale Catalogues* by Percival Merritt: Boston, Bruce Rogers: 1915.

*J. Ewan, Charleston, S. C. (c. 1800). Mark consists of name in Roman capitals in scalloped rectangle. Cf. Hollis French, *List of Early American Silversmiths and Their Marks*.



Fig. 1 — SIDEBOARD: STYLE OF SHERATON (1790-1800)

Said to be English made. Perhaps from Philadelphia. Mahogany with delicate inlay. The knobs are a late replacement. English decanters. Sheffield fruit basket. Lustres, perhaps Bohemian; not improbably English.

Notes of a Southern Collector

By SARAH FOSTER STOVALL

WHEN New England furniture is mentioned, the term somehow calls up a vision of certain almost unmistakable types. Much the same thing is true of Pennsylvania furniture. But there visualization ends. Some connoisseurs claim ability to recognize a piece of cabinetwork as of New Jersey or Maryland origin in contra-distinction to any Pennsylvania source. Such wisecracks, however, are concerned primarily with refinements of detail; not with general type. The term Southern furniture, however, either conveys no particular meaning, or else a somewhat vague suggestion of vast expanses of mahogany veneer on massive sideboards, bureaus, sofas, and bed-heads.

There is some reason for this. The furniture needs of the thickly populated coast from Portland to Philadelphia were largely met by local cabinetmakers whose work was in sufficient demand to afford livelihood to skilled craftsmen and their apprentices. Farther south the intercourse of the great plantations was more intimately with England than with the northern Colonies. The fine furnishings of eighteenth-century Southern mansions were almost exclusively imported from the mother country.

When the nineteenth century brought with it the vogue of the Empire, the new style found particular favor in the South. Its scale accorded with the great rooms of plantation houses. To make place for the great Empire pieces,



Fig. 2—BRASS ANDIRONS
Eighteenth century type.

considered "freakish" and "queer." I know, for my mother loved and collected the old things. The news soon spread over the county in which she lived. I remember as a child that sixteen carved claw feet were actually knocked from old Empire pieces and brought to her within a few weeks. The faithful old darkies of the community had heard that she wanted "bear feet" and they were determined that she should have them.

Black walnut eventually supplanted Empire, just as Empire had supplanted eighteenth-century styles. But Empire pieces still survive in considerable quantity, whereas examples from the eighteenth century are extremely rare. The Southern collector, therefore, particularly the resident of a state of such comparatively late settlement as Georgia, must develop a somewhat catholic taste and a considerable breadth of understanding; for the things of his local encountering will seldom be of local make but will represent various importations, covering diverse periods and derived from many different sources.

All, or nearly all, of the items which I shall here illustrate and discuss were found by me in the South. Few, if any, were made in this part of the country, but they are now Southern by adoption. First my sideboard (Fig. 1). It is a Sheraton piece, dating somewhere between 1790 and 1800. I purchased it in South Carolina from the great granddaughter of its original owner. According to family tradition the piece came from England in 1769. Of course that date is quite out of the question, and its assertion casts doubt upon the tale that the piece was made in England. Yet it may well have been. The mahogany veneer is

much of the more delicate furniture of earlier periods was given to the darkies, who sped some of it to the kindling pile and used the rest as convenience dictated. A surprising number of once noble eighteenth-century pieces have been rescued from darky shanties.

Thirty years ago the person who preferred old furniture to new was

rich brown, with golden lights in it, and the inlay is of fine satinwood with ebony lines. One of the deep end-drawers is partitioned off for wine bottles—a dozen of them. The old brass pulls have been replaced with wooden knobs; but, ugly as these are, they fail seriously to mar the beauty of an unusually fine piece of furniture,—one which bespeaks both the good taste and the good living of its early owner.

The comfortable decanters on the board suggest early eighteenth-century English or Irish origin. The lustres are of ruby and white glass mounted with gilt bronze and erected on marble bases. Quite Southern they seem; for a great deal of similar glass was absorbed in the South, and, at one time, Baltimore was its chief port of entry in the United States. The style of the bronze mounts suggests

the 1840's or thereabouts, the period within which most of our so-called old Bohemian really belongs.

My next exhibit is a pair of brass andirons (Fig. 2)—an eighteenth-century type, massive as to their tops and very delicate in the legs, as such pieces should be. The table shown below (Fig. 3) is a Sheraton example, somewhat later than my fine sideboard. Once upon a time it was one member of a three-part dining table,—one of those fascinating adjustable affairs, of which the two ends may play at being consoles, while the drop-leaf centre does regular duty for the family. On company occasions the two consoles reinforce the centre and accom-



Fig. 3—TABLE: STYLE OF SHERATON (c. 1800)

The rope treatment of the legs is a late Sheraton development. This piece is the survivor of a three-part dining-room table. The cast-iron mirror frame is a so-called "Jenny Lind," produced apparently by many iron foundries in the 1850's.

modate a dozen guests or more. Very few of the old three-part tables have survived intact. This fragment of mine lost its companion elements long before I met with it. Its rope legs are a variant of the reeded form so popular in Sheraton design; but they suggest the heavier rope work of which the Empire period was very fond, and which it used in ungainly ways.

The mirror on this table is of the familiar Jenny Lind type, made of cast iron during



Fig. 4—TERRY CLOCK (c. 1818)

Denuded of its brass finials and with a paper chromo substitute for the glass painting of the door. Nevertheless a welcome New England invader of a Georgia home.

the 1850's, when the famous *prima donna* was capturing American hearts and dollars. That it looks so old and quaint to modern eyes may suggest the advisability of not accepting a thing as extremely ancient merely because it is unfamiliar. The little figures beside the mirror are probably of about the same period. They are inconsequential decorative statuettes such as were produced largely in England and were as largely imitated in this country.

Quite far from its native heath was my Eli Terry clock (Fig. 4) when I rescued it from the open window of an old mill. The wooden works are out of order, the brass finials are gone, and a chromo replaces the painted panel of the door. But for a Connecticut piece, born probably before 1820, and long resident of Georgia, it seemed worth the few dollars I paid for it. Its mahogany case is in good condition, the dial still retains its decoration of gilt scrolls and pink flowers, and the numerals and hands are quite intact.

Figures 5 and 6 offer interesting comparison. The tea table, purchased at private sale, may date almost anywhere from 1750 to 1800. It represents the simple early tradition at its best. Beside it stands a late Empire example belonging perhaps in the late twenty's or early thirty's of the last century. Both pieces are fundamentally similar in design, since both consist of a top supported by a single column on a footed base. But what vast differences they exhibit in proportion, dignity and reposeful simplicity!

The large triple mirror of Figure 7 is typically of the

Empire period, a heavy but handsome piece, dating perhaps from the first quarter of the nineteenth century. The lustres in front of it, gilt bronze with shimmering pendants of glass, illustrate the romanticism in which the 1840's delighted.

The uncommonness of maple in this part of the South may be judged when I say that my little Empire maple chair (Fig. 8) is the only piece of really handsome maple which I have found hereabouts for sale. It represents a rather late type, related in some respects to what New Englanders call the Hitchcock chair in its final development. But the wood is exceptional: a tortoiseshell stripe everywhere except in splat and rail, which are of bird's-eye.

Altogether this is a Southern collection of Southern things: yet what a diversity of sources it represents! If my sideboard is not English, it probably hails from Philadelphia. My lustres are apparently from overseas. My clock is a New Englander. I suspect my tea table of a similar origin. Its heavy companion may perhaps claim Louisiana as its birthplace.

I have other things besides, but some of them are interesting only as souvenirs of hard-won experience. Among these is an old stool, covered with paint at the time of its purchase. It was sold to me for mahogany, but it turned out to have three legs of new walnut and one of golden oak.

But good and bad alike, all my antiques are tributes to an enjoyable hobby. I know of none other which affords so rich a return to those who pursue it.



Fig. 5—TEA TABLE (second half of eighteenth century)
Tip top. Tripod base. A characteristic piece of that eighteenth century design, in which simplicity and good proportion were the rule.



Fig. 6—CARD TABLE (1820-1830)
An Empire elaboration of the theme in Figure 5. Greater massiveness, larger areas of figured mahogany and ornateness of carving made this style popular for large rooms.

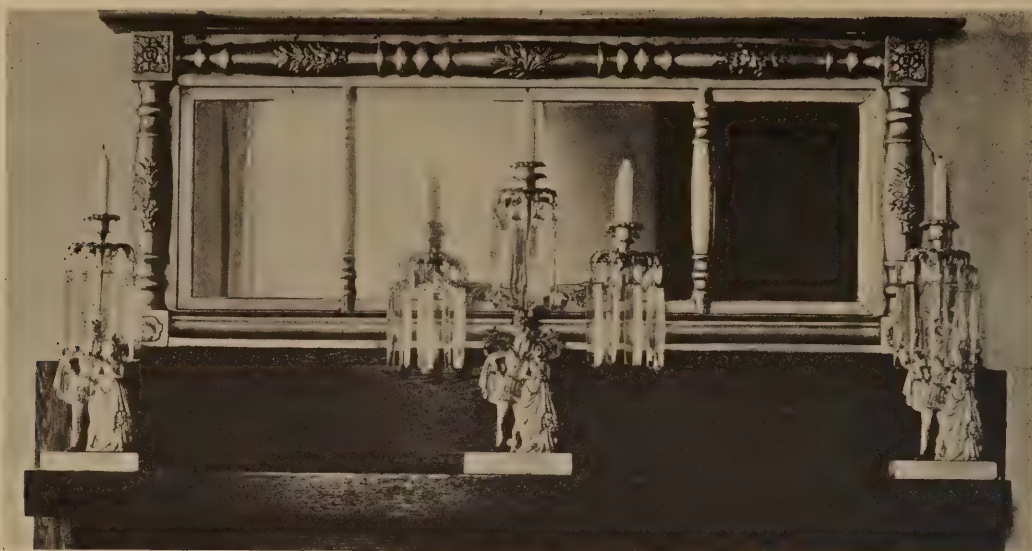


Fig. 7—EMPIRE MIRROR (c. 1810-1820)
The lustres in the foreground suggest the romantic 1840's.

For one thing there is never any possibility of knowing all about even one's own belongings,—much less the infinite variety of things which are constantly being discovered in the shops and in the private collections of others. Take, for example, my glass lustres shown on the Sheraton sideboard. Most people call them Bohemian, because they are colored. Yet great quantities of such glass appear to have been produced in England and were exported to the United States in competition with the Continental article. The refinement of my pair is not usual in the glass of Germany or Austria.

Collectors in this country, too, know little if anything about the French glass of the period. It is often assumed that the crystal prisms for our nineteenth century lustres were made in France. Were they? And if they were, whence came all the romantic and semi-historic gilt figures that served as pedestals? Who designed them and where were they cast? Any person who finds time hanging heavily has but to set forth in quest of proved answers to these few questions. For quite a period to come an absorbing occupation is assured,—

quite as absorbing as cross word puzzles and really more enjoyable. And there are plenty of other questions besides.

Collecting possesses yet another charm. It imparts fascination to the dullest community. Whereas many persons are in the habit of taking refuge in movie theatres when stranded in strange cities between trains, the collector hunts out the antique shops and, if these be lacking, seeks high adventure amid second-hand goods and junk. Not infrequently he finds it.

Collecting as an investment is likewise frequently stressed. It does seem reasonable to believe that carefully chosen antiques will, if well cared for, increase in value as time passes. But there is no invariable rule of profit. The interest in collecting is probably quite as permanent as the interest in wearing clothes; but, while not equally subject to shifts in style, its direction is far from unvarying. It is safer, therefore, to collect for the sake of collecting and without too keen a regard for speculative gain. For collecting, after all, should be an art; and an art commercialized remains an art no longer.



Fig. 8—CHAIR (1820-1830)
Curly maple, with bird's-eye splat and rail.

Pedigreed Antiques

XII. Historic Duelling Pistols

By ELIZABETH URQUHART

DUELLING is no part of our life today. But a century ago it was recognized as an honorable and reasonably satisfactory method of settling personal differences. Perhaps the likelihood of being called to account on the field of honor for idle slander and groundless vilification kept some tongues in leash that might otherwise have done dangerous wagging. Perhaps the occasional sinful query as to whether life today might not really be more peaceful with the restoration of duelling as a silencer for blatherskites accounts for our interest in relics of the time when that drastic procedure was in good repute.

The pair of duelling pistols here pictured, however, did their share to destroy that good repute in the United States; for one of them put an untimely end to a gallant sailor, whose life was far too valuable to be sacrificed in the settlement of a petty dispute, — Commodore Stephen Decatur. That was back in 1820; — March twenty-second of that year, to be exact. And the place was Bladenburg, Maryland.

Commodore Decatur will be remembered as the American naval commander, who, in the Tripolitan war of 1801-1805, led a daring expedition into the harbor of Tripoli, boarded and burned the captured *Philadelphia* and then made his escape. Nelson pronounced this performance the "most daring act of the age."

Promoted to the rank of Commodore, in 1808, Decatur still further distinguished himself by skill and bravery in the War of 1812. In 1815 he fought against the Algerine pirates of the Barbary Coast, and forced the abolition of tribute. The following year he was appointed Navy Commissioner; and it was in the course of fulfilling the duties of this office that he became involved in the controversy which culminated in a fatal duel.

Commodore Barron, commander of the *Chesapeake*, in 1807 had been surprised by the *Leopard* and obliged to surrender his vessel.* For this he had been duly court-

martialled and suspended for five years. His sentence expired with the opening of the War of 1812; but the sulky Barron made no move to apply for a reinstatement and, with it, for an opportunity to wipe out his earlier disgrace.

At the close of the war, however, he sought reinstatement. This was opposed by Naval Commissioner Decatur. His reasons were, and are, obvious. Nevertheless, a bitter controversy arose between the two men. It was maintained by angry correspondence. At length Barron challenged Decatur to a duel; and the encounter was arranged at Bladenburg, Maryland.

The challenger was near-sighted: the distance between the duellists was but eight paces. They fired simultaneously, and both fell wounded — Decatur so seriously that he died on the field.

* * *

The pistol which ended Commodore Decatur's career is the upper one of the two pictured. Shortly after the duel, the pair were sold to the Honorable John Scott of Virginia, whence they descended to a great grandson, Mountford S. Wilson, of Burlingame, California, the present owner. Mr. Wilson is, however, about to deposit the pistols, as a personal gift, with the



DUELLING PISTOLS

A pair so finely made and so reliable in action that they are said to have been frequently borrowed for settling affairs of honor. They were used in the famous encounter between Commodore Decatur and Commodore Barron in 1820, in which the former was killed. Owned by Mountford S. Wilson.

Leland Stanford University Museum.

The connoisseur of firearms may be able to perceive from the picture wherein lay the popularity of these pistols for duelling purposes. It is said that they were constantly being borrowed to aid in settling disagreements.

They balance well and the sights are excellent. The barrels, octagonal in shape, are ten inches long from muzzle to rear sight. Weapon length is fifteen inches over all. The ramrods terminate each in a worm, or corkscrew, for extracting anything which may lodge in the barrels. Metal parts are engraved, and the walnut butts are chased to afford a sure grip. The name of the makers, Wogden and Barton, is inlaid in brass on each barrel as well as on the lock plate.

At eight paces, what deadly weapons these pistols must have been!

*This event, which occurred at the port of Norfolk, was an expression of the British policy of impressment out of which grew the War of 1812.

Silhouettes by Jack Dempsey

By GLEN TILLEY MORSE



Fig. 1—SILHOUETTE BY DEMPSEY

The costume suggests the 1840's. Typical of Dempsey's rather individual method is the modelling of all parts except the face and neck, which alone remain in pure silhouette.

cately painted, and are mounted on cream-colored cardboard. They are all of full length figures, and range from seven and five-eighths to nine inches in height.

Two, a young man and a young woman, probably represent a pair of lovers. Perhaps they are betrothal silhouettes. They are facing each other: the lady's gaze is straight ahead into the distance, the man's is focused upon the lady, with devouring affection. The lady's hair is gilded, caught in a braided knot at the back but falling in ringlets from a gold comb at the temple. Her long ear-ring, brooch, chain and lorgnettes are of gold; her gown, of shimmering grey silk brocaded with gold and pink designs, falls in generous, graceful folds, and about her shoulders is a small, fringed shawl of blue and coral red. The man's hair, beard, and mustache are gilded. So, too, is his long, double watch chain. His frock-coat is brown, with a black velvet collar. His waistcoat is brocade of blue and coral, to match the lady's shawl, and his trousers are grey. His black stock, shoes, and silk hat shiningly reflect the light. In both figures the flesh is slate color. An enticing couple! (Figs. 1 and 2). I wish they could tell us their story.

The third silhouette is of a young woman playing a large harp. This one is not cut out, but is painted on the card in dead black. The hair, the folds of the gown, and the harp are gilded. It is full of animation and the fingers seem actually to be twanging the harp strings. It is signed J. Dempsey, Artist (Fig. 3).

The last of this group is cut out of black paper. It represents a charming little girl, with golden curls and a frock so

THERE are hundreds of thousands of persons who do not know the name of the President of the United States; there are many millions who do not know that of the Chief Justice of the Supreme Court, or of the president of Harvard College, or of other illustrious men. But I doubt that there are many who do not know the name of Jack Dempsey, a signature which, in four among the more than three thousand silhouettes in my collection, always arouses special interest.

These silhouettes are accurately cut, delicately

brilliantly gilded that it must have been of satin. Pantalets fall about her ankles in double ruffles, and she wears soft, old-fashioned, golden slippers. She carries in one hand a basket of flowers and in the other a rose and a bud (Fig. 4).

I have seen a scrapbook, full of Dempsey's works. Some of them are silhouettes; others are miniatures exquisitely painted in water colors. He used a great deal of gilt and color in his silhouettes, in opposition to the practice and principles of that most illustrious cutter of silhouettes, Monsieur Edouart, who, in his *Treatise* of 1835, inveighs against such gaudy aids to effectiveness. Dempsey, however, like Edouart, almost invariably made his portraits full length.

Since I am speaking of Edouart in connection with Dempsey, I must mention one of the former's experiences.

Monsieur Edouart was very polite, and was very jealous of his reputation. After he had been patronized by royalty in 1830, he became even more punctilious. Artists in those days were not treated as respectfully as they are today, and Edouart was constantly complaining of his reception in different towns. But upon one occasion he expresses himself as deeply gratified by the cordiality of greeting.

A friend of Monsieur Edouart gave him a letter of recommendation to an influential man in a certain city. On presentation of this letter, he was received with the greatest courtesy and was introduced to the editor of a newspaper and to the "Governor of the Castle." Monsieur Edouart wished to rent a house. The Governor had one to be rented and, in person, conducted Monsieur Edouart to inspect it. Some distinguished citizens went with them. The Governor expressed the hope that the floors would be strong enough and that Monsieur Edouart would practice his art on the ground floor. This seemed to indicate that he expected large crowds. Here was flattery indeed! Monsieur Edouart was delighted.

Then the Governor stripped off his coat and suggested a preliminary exhibition. Monsieur Edouart said it was not necessary to remove his coat, but that he could not give the demonstration until his luggage arrived. The Governor



Fig. 2—SILHOUETTE BY DEMPSEY

Companion piece to Figure 1. Not only gold but color as well is used to enrich the costumes in these profile portraits. Logically indefensible, the device is not without its element of charm.

offered to send at once for the luggage. He did not see the need of waiting; he was not afraid that Monsieur Edouart would hurt him; they need not go into it in earnest.

Monsieur Edouart explained that he was always in earnest and never performed without giving a finishing touch. The Governor said he would wait until the gloves arrived. Gloves? Monsieur Edouart did not use gloves. The confusion grew more and more perplexing; until they referred to the gentleman who had the letter of introduction. He had read the rather illegibly written letter: "I take this opportunity to recommend to your notice Monsieur Edouart, the celebrated pugilist." Monsieur Edouart cried out, "not pugilist, but profilist." The confusion was cleared, but the interest waned, and poor Monsieur Edouart had the chagrin of seeing the group of admirers disappear.

Such is fame! But of course, dear reader, you were not attracted to this article by the name of the world's heavyweight champion. You are interested in the beauty and art and æsthetic charm of the silhouettes. So you will not be disappointed when I tell you that my artist John Dempsey was born over a century ago in Liverpool and practiced his art in England. He may have been known to his familiars as Jack. But his usual signature is simply *J. Dempsey*.

Dempsey was really a rival of Edouart. Perhaps that may explain some of Edouart's disdain for color. But Dempsey was also patronized by royalty. Mrs. Nevill Jackson has a beautiful group by him of Queen Victoria, Prince Albert, the Duchess of Kent, the Princess Royal,

and the Prince of Wales (afterwards King Edward VII) done in 1843; they are in the Dempsey scrap-book.

In 1840, he made a silhouette of the Liverpool Exchange with about sixty figures. This is now the property of the Liverpool Exchange Company.

Dempsey's sign in London read: "Profilist. Established No. 30 Manchester Street. Likenesses in shade, 3d! Bronzed, 6d!! Colored, 2s. 6d!!! Observe it is Dempsey's!"

An advertisement in a Durham paper, July, 1840, reads:

For a Short Time Only. Removed from Worcester Street. At Mr. J. Dempsey's, 128 Snow Hill, Near the Top of Bull Street, Birmingham. You may have an Exact Likeness Taken for One Shilling (in one minute) Frame and Glass included. Where may be seen a collection of upwards of 1000 Likenesses of Public Characters, among which are the most remarkable of Birmingham, Liverpool, Manchester, Dublin, Edinburgh, Aberdeen, Dundee, Glasgow, Limerick, Leeds, Whitehaven, Portsmouth, Plymouth, Bristol, Bath, etc., too numerous to mention.

Dempsey, elsewhere, reminds "Emigrants, Travellers, and the Public that the new penny postage offers a safe and cheap method of sending mementoes, which he is willing to supply on terms," the moderateness of which clearly causes him a pain,—to be worked off only by a crescendo of exclamation marks: "Likenesses in shade 3d! Bronzed 6d!! Colored 2s. 6d!!!" Alas, there is (without the exclamation marks) that most significant of notices: "And upwards."

Dempsey and Edouart and the old-time silhouettists have gone; but they have left us, of the men and women of their time, shades which are so life-like that they seem to speak to us of the past.



Figs. 3 and 4
SILHOUETTES BY DEMPSEY

There is a luscious element in Dempsey's scissored line, which he intensifies with gilding or color. No silhouettist, further, was more successful than he in imparting both stability and elegance to full length portraits.



John Carlile, Cabinetmaker

By L. EARLE ROWE

THE activity of the collector, up to the present, has largely been concerned with the acquisition of his pieces. Now, however, has begun the period of investigation and historical research. The personalities of many early cabinetmakers are becoming clear, and the examples of their work are, accordingly, assuming a much greater interest. Duncan Phyfe of New York was perhaps the first to receive attention. Then, later, William Savery and John Townsend of Philadelphia, Nicholas Disbrowe of Hartford, John Goddard of Newport and others have emerged from obscurity. To this list it is now possible to add the name of John Carlile, cabinetmaker, of Providence, R.I. Our picture of the man and the part he played in the life of his day is unusually clear, and sufficient examples of his craftsmanship remain so that his ability may be judged. This material about Carlile is offered, then, as a contribution to the history of furniture in America.

The Carlile family came originally from Wales, and, in the early part of the seventeenth century, emigrated to America, settling in Boston. This was the family of John Carlile's grandfather. The latter's father, also named John Carlile, married the daughter of the celebrated patriot, craftsman and engraver, Paul Revere.

The John Carlile of this paper was born in Boston in 1762, and died in Providence July 17, 1832. He was a relative of Dr. Samuel Franklin, brother of Benjamin Franklin. At an early age he was apprenticed to a cabinetmaker, presumably in Boston, but the name of his master has not as yet been ascertained. As a youth he came to Providence, where he established himself as a cabinetmaker. Just how long he devoted his entire attention to this branch of work, is not known; but he early started in business at 113 South Main Street, Providence, with his brother Samuel, dealing in lumber. Apparently, for some years he carried on both lines of business at the same time. It is interesting to note that the building records of St. John's Church, on North Main Street, Providence, speak of supplies of lumber, etc., bought from the Carlile firm; and there is other evidence that John Carlile supplied the window frames.

Carlile's family life is quite clear. He married Nancy,

daughter of Nathaniel Dana, and had thirteen children. His will mentions a daughter, Abby, and two sons, Edward and Nathaniel Dana. A grandson is also mentioned. We also know that another daughter, Mary, married John Howland, and they also had thirteen children.

The Carlile house was located on George Street in Providence, on the site now occupied by the rear part of the Hope Club. It was a large, square, wooden house, set back from the street, and with a considerable garden in front. The house has long since disappeared, but its appearance is perfectly remembered by old residents of Providence. There is a curious error in the scattered accounts of Carlile—one saying that he built and occupied 14 George Street, and the other that he lived at 16 George Street. I do not attempt to say which number is correct, but the error is interesting as showing how even old records need to be checked up before they can be wholly trusted. The numbering of the street has since been changed.

It is interesting to study John Carlile as a citizen and as a craftsman. He occupied an important part in the civic and fraternal affairs of Providence during the latter part of the eighteenth century and the early part of the nineteenth. He was on the first school committee, so he had much to do with the development of the public school system of Providence. He also served in town meeting, often being called to the chair, where his "decision of character and easy address" were used to advantage. In 1824 he presided in the town council which received Lafayette. As a member of the town council from 1818-1824, and as representative of Providence in the General Assembly from 1801-1802, he gave added evidence of his civic spirit. He was also frequently on committees to which were referred important public matters.

His activities in fraternal circles also deserve some mention, for he was a prominent member of St. John's Lodge and elected Grand Master of Masons in June, 1817, which office he held until 1824. This is of especial interest to us, for his portrait, painted by Gilbert Stuart, was presented by his son to St. John's Lodge, and the portrait of Carlile which is shown in Figure 1 is probably a copy of that original by Rhode Island's greatest painter.



Fig. 1 — JOHN CARLILE, CABINETMAKER (1762-1832)

From a drawing after the original painting by Gilbert Stuart, which was destroyed by fire in 1896. The drawing is owned by the Rhode Island Historical Society.

Like many other excellent and interesting paintings (as, for example, Stuart's picture of Thomas Smith Webb, Carlile's friend), the original perished in the fire which destroyed the Masonic Temple in Providence on March 19, 1896.

Carlile's obituary notice in *The Journal* for July 19, 1832, is brief, but praises him as having been an industrious and useful member of society. He is buried in St. John's churchyard.

The above biographical notes give but little indication of Carlile's skill as a cabinetmaker. But, probably on the basis of his abilities in this direction, he was made a member of the Providence Association of Mechanics and Manufacturers. In his own home he evidently had many family pieces which are noted in the inventory of the estate. The use of the word "old-fashioned" in the inventory of 1832 is rather amusing. Among the items noted, may be mentioned mahogany Pembroke tables, an old-fashioned sofa, light-stands, brass andirons, a lolling-chair, yellow wood-bottom chairs, an old-fashioned bureau, two high-post bedsteads and an old-fashioned secretary.

Obviously, a considerable number of these items were not examples of his handiwork, so we cannot say to what degree he built his own furniture; but the point is that he owned many early pieces which he could study to advantage, if he so desired, for the construction, design or finish of his own products. That this is true, may be inferred from the fact that certain pieces of his work,

namely, the table and set of chairs at the Rhode Island School of Design, are closely related to Hepplewhite and Sheraton models, without having the refinements of the English work. In this set he sacrificed grace to sturdiness. But he evidently had original pieces of furniture, or one of the books of designs issued by the great makers, to offer him suggestions. It is rather interesting to find a lumber merchant and a cabinetmaker in one person.

As a workman Carlile shows able craftsmanship, excellent construction of his furniture, and taste in his simple inlay. The pieces which are known at present are of mahogany, and the temptation is great to feel that he imported his own material. It is also interesting to find Carlile, like others of his countrymen, using bird's-eye maple for his inlay, instead of holly, pear or satinwood as did his English contemporaries.

It is characteristic of all American cabinetmakers that they followed the styles of other men, chiefly Europeans. For example, Phyfe used French motifs of the time of Louis Seize and those of the fashionable London cabinetmakers of his day. So true was this, that Phyfe is often called "the American Sheraton." William Savery also followed the English styles then in fashion, copying and adapting lines, decoration and metalwork. Disbrowe went back to an earlier period, following Tudor and Elizabethan motifs, especially the tulip, and developed some of the patterns on Scandinavian lines which are shown so clearly in the so-called "Hadley" chests. Elliott followed Hepplewhite and Sheraton, and John Goddard felt the English influence. What was true of the others, then, is true of Carlile as well, and his use of Hepplewhite and especially Sheraton forms has its personal interest.



Fig. 2 — CHAIR AND INLAID TABLE OF MAHOGANY, BY CARLILE

In both these pieces of furniture the eighteenth century spirit is apparent. By some this chair would be classified as in the transitional style between Chippendale and Hepplewhite. Others would call it a Hepplewhite "camel back." The handling of the details of the table, however, justifies placing that piece in the category of the Hepplewhite style. Owned by Norman M. Isham.

Early American Indian Medals

By HARROLD E. GILLINGHAM

(All illustrations are exact size of medals, except as noted)

These are reproduced by courtesy of the Virginia Historical Society and the Historical Society of Pennsylvania.



Fig. 1—THE PATOMAC MEDAL (1661) (obverse)
Actual size, 4 x 6 inches.



Fig. 2—THE PATOMAC MEDAL (reverse)

WHILE there may be many collectors of Indian relics, such as arrow-heads, baskets, beadwork, pipes

were 6 x 4 inches in size, and, from the inscription, are called *Patomac* medals (Figs. 1 and 2).

Another interesting Indian piece, while not a medal, was probably used for the same purpose. It is the *Queen of Pamunkey* frontlet (Fig. 3) which was evidently made to fasten on a hat or coat, as there are loops attached to the reverse. When this was given to the Virginia Historical Society—where it now keeps company with the *Patomac* medal—it was fastened to a dilapidated cloth cap.

Like the *Patomac* medal, it is hand-wrought, and carries an engraved design. In the centre appear the arms of England, encircled by the garter, inscribed, *HONI SOIT QUI MAL Y PENSE*. Outside this is engraved *CHARLES THE SECOND, KING OF ENGLAND, SCOTLAND, FRANCE, IRELAND AND VIRGINIA*. In the upper oval the Royal Crown is engraved,

while the lower oblong bears the title, *THE QUEEN OF PAMUNKEY*. This is improperly called the *Pocahontas* frontlet. The very inscription on the centre shows it was not made until the reign of Charles II, which began in 1660; whereas *Pocahontas* died in 1617.

The Quakers of Philadelphia were strong for peace with the Indians, and in 1757 the Friendly Association for Preserving Peace with the Indians caused a medal to be struck to aid them in their cause (Fig. 4). The die was engraved by Edward Duffield and cost the Society fifteen pounds. Joseph Richardson, the elder, a member of the Association, struck the medals. He was a silversmith by profession and worked in Philadelphia from 1733 to 1771. He died there in 1784. This is believed to have been the first Indian Peace Medal made in the Colonies, and authorities tell us it was issued in silver, copper, and pewter.

and costumes, to me the Indian medals have a particular fascination. There is something very personal in an article given to an individual for some deed performed, or in commemoration of some event; especially when that article is known to have been worn thereafter with great pride by the recipient. And the Indians did cherish their medals so highly that they passed them on to their children or to the succeeding chief of the tribe. In a few instances medals were buried with the owner.

Occasionally we hear the expression, "Lo, the poor Indian," and at once we associate, with few clothes, war paint, feathers and a tomahawk, him, who at one time was a visitor to the President of the United States and the recipient of silver medals, such as now make the collector's heart throb with desire and his bank account tremble with apprehension.

In early Colonial days, medals were given to the red man as more or less official evidences of friendship. After the Revolutionary War, they were bestowed upon those Indian chiefs who made a visit to the "Great White Father," as our earlier Presidents were called. A medal was also frequently given to the head chief upon the signing of a treaty. Hence such specimens are often called Indian peace medals.

The earliest medal of the thirteen original Colonies, of which we have any record, was given in Virginia. By an act of 1661, there were caused to be made—possibly in that Colony—"Silver and plated plaques to be worn by the Indians when visiting the settlements." These



Fig. 3—THE QUEEN OF PAMUNKEY FRONTLET



Fig. 4—THE FRIENDLY ASSOCIATION MEDAL (1757)
Engraved by Edward Duffield, and struck by Joseph Richardson.

The *Happy While United* medal was authorized by the British authorities of the Colonies in 1764, as, to quote Tancred, "It was considered both politic and prudent for England to be on terms of friendship with the North American Indians, who, even as allies, were capricious and troublesome, and as enemies, extremely dangerous." For this purpose medals were made for presentation to the chiefs, or great men, of the tribes which were friendly to the English authorities.

This time a craftsman from New York was selected to produce the medal shown in Figure 5. Like the earlier silversmiths of the day, he stamped his mark on the medal. Note on the reverse the two impressions, one N. YORK, the other D.C.F., for Daniel Christian Fueter, who was working in that city as early as 1754. It is said that he purposely designed a representation of the settlement on this medal. One can see on the lower right of the reverse, the point of land with houses thereon, representing the Island of Manhattan, with three ships in the river. On a larger medal of the same series may be seen the Palisades beyond,—interesting in design though geographically impossible.

Fueter made other medals in behalf of the English; one known as the Montreal medal, was presented to a Mohi-

can chief, for the capture of that city from the French.

What are known as the *Washington Indian* peace medals, were not the product of the die-maker and the medal press. They were oval plates of silver, engraved on each side and bordered with a rim of silver, with a loop or ring at the top. In prints of the old Indian chiefs, these medals are shown suspended from the neck. In fact, the very medal shown in the Frontispiece displays such a device on the breast of the Indian who smokes the pipe of peace just handed him by the Father of His Country.

It would interest only a numismatic expert to read of the variations of the several known Washington medals. Suffice it to say that the engraver probably intended to make all alike, but thought that such trifling details as size, the number of feathers in the eagle's tail or the Indian's headgear, the location and number of the stars were matters of little importance to the recipient. The earliest of this group of medals bears the date of 1789.

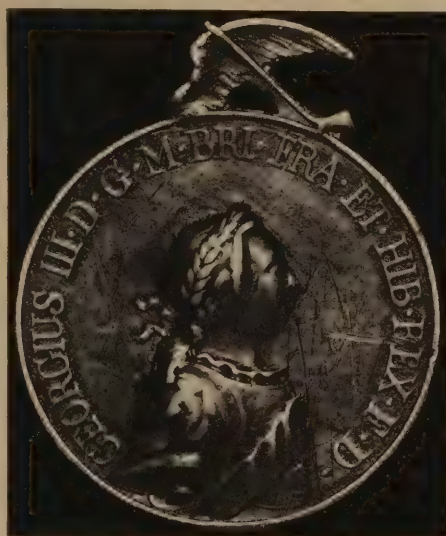


Fig. 5—THE HAPPY WHILE UNITED MEDAL (1764)
Struck by Daniel Christian Fueter of New York.

Others are of 1792, 1793 and 1795. They were made by Joseph Richardson, Jr., the Philadelphia silversmith, who had succeeded his father in that business. Inasmuch as there were no treaties made in 1793, it is assumed that medals bearing that date were given when various chiefs visited the President in the Quaker City.

Both the medals shown in the Frontispiece were given to the Wyandot Chief, Tarhe (meaning "The Crane") who was of the Porcupine clan. He was born in Detroit in 1742 and died at Cranetown, Ohio, in 1818. He became friendly with the white settlers, and in 1790 rescued Peggy Fleming, a white woman, from the Cherokees. Anthony Wayne, the famous Pennsylvanian of Revolutionary fame, was the commissioner who negotiated a treaty with several Indian tribes at Greenville, Ohio, August 3, 1795. The medals described were bought in 1877 from Jane Sarahas, a granddaughter of Tarhe, who was living in Philadelphia at the time. In 1889 they were given to the Historical Society of Pennsylvania by Caleb C. Cresson. While



Fig. 6—THE KITANNING MEDAL (1756)
Dies by Edward Duffield; struck by Joseph Richardson.



Fig. 7—INDIAN GORGET (late eighteenth century)

the Greenville medal bears no maker's mark, it is presumed to have been made by the same silversmith as the other.

Another rare Washington medal in the Buffalo Historical Society, dated 1792, was presented by the President to Red Jacket or Sa-go-ye-watha (meaning "He keeps them awake"), Chief of the Senecas, at the time of the conference

with the fifty chiefs of the Six Nations, in Philadelphia, in 1792.

It is rather curious that no information is obtainable from any of the Government documents, as to how many of these Washington medals were made, to whom they were given or by whom the different ones were made. Few have the punch mark of the silversmith: those which have, all bear the J.R. of the Philadelphia craftsman.

An interesting Indian decoration, made by this same artist—whose initials can be seen in the upper right-hand corner—is the gorget shown in Figure 7. This, too, is owned by the Historical Society of Pennsylvania which, however, possesses no record of its original owner. Inasmuch as it was the custom of English army officers during the latter part of the eighteenth century to wear gorgets on their uniforms, we may imagine that the red man was desirous of being likewise adorned. Whoever had the piece made as a token of friendship must have made a lasting impression on the mind of the Indian who received this decoration of shining silver.

It requires no stretch of the imagination to read the design which Richardson engraved upon it. Is this not the figure of William Penn, seated under the famous elm tree? Note the wings of Peace attached to the stem of the calumet; the pipe seems to be flying through the air in its haste to make that friendly overture, and how smilingly the sun looks down upon the two figures seated before the fire. What better picture could we have of the peaceful intentions of the worthy Quaker?



Fig. 8—ENGLISH INDIAN CHIEF MEDAL

Space will not permit a description of all the Presidential peace medals. They were made at the Philadelphia mint; each bore, on the obverse, the bust of a President with title; on the reverse were a crossed tomahawk and calumet, with two clasped hands. This design prevailed until 1840, after which other variations appeared.

If the reader will pardon the inclusion here of a description of one medal of foreign make, I would call attention to Figure 8. This shows a medal presented to an Indian chief who had assisted the British forces, during either the Revolution or the war of 1812. It was purchased in Philadelphia several years ago, from a woman who desired to dispose of a lot of old coins and medals, selling them for their bullion value. The jeweler who bought them saved this piece for me, and it started me on the quest for more.

While this article treats of Indian medals, a recent purchase in England may not be out of place, especially as it has to do with the struggles of our early citizens with the denizens of the forests. It is the *Kitanning* medal of 1756 (Fig. 6). This is believed to have been the first medal awarded by any of the Colonies to their soldiers for war services.

During the French and Indian wars, a party of Delaware Indians, most treacherous of their race, waged frightful war on Fort Duquesne and its vicinity. Colonel John Armstrong, of Carlisle, Pennsylvania, led a party of three hundred patriots against them. On September 8, 1756, he surprised the red men in their village of Kitanning, destroyed their houses and released a number of captives. Sixteen of the white men were killed. Colonel

Armstrong and Captain Hugh Mercer were wounded.

For this service the Colony of Pennsylvania honored the leader of the expedition merely by naming one of its counties for him. It remained for Philadelphians to bestow silver medals upon him and his fellow officers. As authorities say that copper medals were also struck, it is thought that these were for the rank and file.

The dies for these medals were cut by Edward Duffield, a local clock and watch maker. Joseph Richardson, of the same city, struck the medals. This and the *Friendly Society* medal were the first produced in the Colonies to be struck from dies. It is pleasing to note that they were made in the Quaker City, by Richardson, whose son says, in a letter dated June, 1813:

The impressions which I now respectfully offer for thy acceptance are from dies that have long been in the possession of my predecessor and myself; at the early time they were engraved, coining presses were unknown in this country, they were therefore cut on punches, fixed in a socket, and struck with a sledge hammer.—I remember well the striking of the Indian medal by my father.

While I have in my collection many foreign medals of a more artistic design and workmanship than these native examples, there is something about these specimens of early American craftsmanship that makes the search for and study of them particularly alluring. What a pity it is that so many interesting and valuable articles of our Colonial period have been lost or buried with those early owners of our lands who have gone to their Happy Hunting Ground!



Some Victorian Oddities

By JOSEPHINE H. FITCH

(Illustrations from the author's collection)



Fig. 1—TRULY VICTORIAN
Queen Victoria and the Prince Consort. Their marriage occurred February 10, 1840. The print from which this is taken is probably of that year.

Victorian embroideries, for example, are again coming to the fore. The wool cross stitch of the 'fifties and 'sixties is discoverable in many delightful patterns, for the fashion magazines of the day had many attractive colored illustrations of them to entice their readers to the embroidery

THOSE of us who enjoy the thrill of antiquing well know that the antique shops are beginning to exhibit many Victorian oddities. Only quite recently have these things appealed to collectors, and the supply of them is considerable. But a few years ago looked upon as "horrors," now they are "quaint" and "old-fashioned." The despised whatnot is yielding up some treasures; and what was yesterday of the General Grant period is today viewed amiably as Victorian.

frame.* Large lilies and rotund roses were favorite motives (Fig. 2), and often glass beads were wrought into the pattern. Sofa cushions, fire screens and footstools were covered with domestic embroidery, and decorated bell-pulls were both numerous and useful in the days before the advent of the electric push-button. Beaded bell-pulls were also very much in vogue during the 'fifties. In these the cord was made of heavy silk, covered with colored beads, strung on fine wires, and arranged in various designs. Of course, they were not so durable as the cross stitch bell-pulls, and but few appear to have survived.

Cross stitch work on perforated cardboard for book marks is found in many mid-Victorian books. Such cards, depicting flowers, crosses, tombstones and innumerable other subjects, were mounted on ribbons and served the requirements of many Christmas donations (Fig. 4). Collections are now made of these oddities, and one woman has a standing order with a second-hand book dealer for all markers discovered among his purchases of old books.

Wax flower making was another accomplishment among mid-Victorian ladies, and every household that pretended to good taste boasted at least one glass globe covering a bunch of wax flowers, usually the handiwork of a member

*Miss Lambert's *Handbook of Needlework*, apparently a reprint of an earlier English work, was issued by J. L. Gihon of Philadelphia, in 1854. It is most respectfully dedicated to the ladies of the United States.



Fig. 2—VICTORIAN NEEDLEWORK (c. 1850)

A large proportion of the mid-nineteenth century patterns for needlework were produced in Berlin. Hence the term "Berlin work."



Fig. 3—WAX FLOWERS (1850-60)

Under glass, in a deep frame of gilt or of black walnut and gilt, a wreath of wax flowers attested the artistic skill of some member of the Victorian family.



Fig. 4—BOOK MARKS

Late and feeble sisters of the sampler, cardboard embroderies persisted well through the nineteenth century.

mental requisites; these, superadded to ordinary care in the manipulation, cannot fail very shortly to render proficient the most inexperienced. Yet it is not to be denied that a slight knowledge of the harmony of colors and of botany will greatly assist in the perfection of the more difficult of these works of elegance.

To produce these "works of elegance" was, in fact, a laborious and delicate task. The wax was first melted with tallow and then hardened into a block. Next it was cut into sheets with a carpenter's shave, called a "spokeshave." Many of the flowers used were white, but colored blossoms and leaves required that the wax be tinted with one of the following colors: chrome yellow, cobalt, carmine, burnt sienna, sap green or Prussian blue. A few of the flowers described are roses, carnations, tulips, jonquils, primroses, heartsease, orange blossoms, hyacinths and camellias. Roses were the favorite.

Some were indeed difficult to fashion. Curling pins were used to shape the wax into cups, folds and ribs. Two natural flowers of a kind were necessary for models, one to dissect for the copying of parts, the other to serve as guide in making up. The copying was done by laying the parts on white paper, tracing them with a pencil and cutting out the pattern. Then these patterns, in turn, were laid on the wax and cut out.

When the flowers were shaped, stamens, pistils and leaves were added, and the tinting done. They were then wired and the bouquet assembled. If correctly made, such flowers did not become "brittle in cold weather, nor too yielding in hot weather, nor are they much altered by time." This is undoubtedly true, for many an old-time waxen wreath is well preserved to this day.

Perhaps Victorian jewelry is better classed as an oddity than is almost any other product of the period. It was heavy and often crude. Earrings were especially large and long,

of the family. Large floral pieces were also fashioned in the shape of wreaths, which, framed and hung on the wall in the parlor, often served as memorials or mourning pieces (Fig. 3).

In Godey's *Lady's Book* for 1856 may be found twelve articles of instruction in *The Art of Making Wax Fruit and Flowers*. In the first of these one reads:

The very beauty of waxen fruit and flowers induces the belief that to make them must be difficult. In truth, no art is of more easy attainment; a little patience and a little taste are the whole

and ugly in form, and seem hardly in keeping with the dignified women who wore them (Fig. 5). Coral sets of carved flowers were a long enduring fad (Fig. 6), and men often wore coral studs in the shirts of their evening clothes.

Beautiful hands appear to have been favorite subjects for Victorian designers. Just why I do not know. But the motive is of constant occurrence not only in brooches, lockets and other items of jewelry but in objects of glass, china and metal. The illustrated set of cuff buttons and locket, with enameled hands holding a pearl, is more curious than attractive (Fig. 7). The workmanship, however, is excellent.

Jewelry made of human hair was very much worn during the mid-nineteenth century, as well as earlier. Long earrings, brooches, bracelets and rings in which human hair played a constructive part were common, and necklaces and watch fobs of hair were sometimes indulged in. They were mounted with gold, and occasionally the designs were not so bad as our imaginations might lead us to believe.

Peterson's Magazine for 1864 offers several illustrated articles on "Hair Work" (Fig. 10).

Glassware likewise contributed its oddities. The striving for novelty led glassmakers on strange quests. Figure 9, for example, shows two vases with very lifelike snakes ornamenting their standards. With them appears a vase whose support is the omnipresent hand already alluded to. This latter specimen is marked "Centennial 1776-1876." There is good modeling in the snakes; the hand is nondescript. Where



Fig. 5—BROOCH AND EARRINGS (apparently of the '70's)

Indicative of the vagarious design which characterizes much Victorian work.



Fig. 6—CORAL JEWELRY

The favorite gift of those returning from a journey to Italy.



Fig. 7—THE OMNIPRESENT HAND

The cult of the beautiful hand finds frequent expression in the design of the '70's. Here it occurs in jewelry; not very beautifully, however.



Fig. 8—VICTORIAN CROSS STITCH (on cardboard)

This card measures approximately three by six inches. The device is a garlanded arrow pointing eagerly at the initials of the recipient. It is worked in colored worsteds on perforated white cardboard. This is framed in strips of fine straw, reinforced at the corners with ribbon and provided with a ribbon for hanging. The Victorian period appears to have rejoiced in sentimental clutter of this kind. *From the collection of Miss Ellen A. Street.*

any one of the three pieces was made no one may say: quitelike in the Pittsburg district, or in West Virginia or in some one of the innumerable Ohio factories of the time. Rather unimpressive, like most Victorian decorative objects, they are yet different from today's productions and are accordingly held—by some—to be desirable.

Late Victorian furniture, however, is still incapable of arousing the interest of many collectors. Huge and badly designed specimens of walnut, which supplanted the lovely old mahogany, are still to be seen in mid-nineteenth century houses. It is difficult to believe that such atrocities will ever be considered attractive. But, alas, the day of such happening may not be far distant!

* * * *

NOTE—There has probably never been a period in the history of mankind in which the intellectuals—genuine and spurious—failed to consider their own taste superior to that developed in the immediate past. Those of the group who are professional aestheticians are, therefore, usually to be discovered actively engaged in leading a reform in taste.

Sometimes such reform movements are effective in influencing the adoption of what are, perhaps, better standards. Quite as frequently their direction is the opposite of beneficial. Not uncommonly they accomplish nothing more than a shifting from one form of muddle to another quite as abysmal.

Curiously enough, however, each new claim of taste is sure to be re-inforced by irrefutable, albeit somewhat wordy, logic. The same logic, almost the same phrasing of it, seems to recur from generation to generation in support of widely varying aspects of decorative expression. In short, the purely intellectual attitude toward things artistic undergoes slight change; but the comprehension of the eye seems to bear little relation to it. Taste, indeed, since it is fundamentally a matter of feeling rather than of knowing, is capable of almost any form of outbreak at any time. It defies prophecy.—*The Editor.*



Fig. 9—FROSTED GLASS (Centennial period)

The Centennial Exhibition of 1876 was held in Philadelphia to celebrate the first one hundred years of American independence. The centre piece of this group is marked 1776-1876.



Fig. 10—HAIR JEWELRY (mid-nineteenth century)

This use of human hair in conjunction with jewelry is a carry-over from previous centuries. In the present instance the hair constitutes a mesh pattern banded with gold. The thought of having the tresses of a deceased relative decoratively dangling at one's ears made stronger appeal to the sentimental notions of the past century than to the sanitary code of the present.

Books—Old and Rare

The Carols of Christmas Time Long Agone

By GEORGE H. SARGENT

AS the New Year is a time for solemn appraisals and new resolutions, so Christmas is a time for joyous and comforting reveries. To the "general reader" it suggests those masters of literature who have enriched the world with "Christmas books." To the book collector it signifies more. For the literature of the Christmas season is so extensive that, to the best of my knowledge, nobody has ever attempted to collect all of it. Indeed, to do so would be to start with an insurmountable handicap like that which confronts the collector of Bibles, of Napoleanana, of Americana. The best that one can do is to mark off a section and begin with that. And there is no better starting point in Christmas literature than the Christmas carol. When the season of winter holidays has given a brief respite from reading auction sale and dealers' catalogues, the true collector, who knows and loves his literary gatherings, may well bring out his old black-letter broadsides and other fragments of English literature until he finds a carol. Then he may well pause and in its lilting lines may lose himself until the Christmas spirit takes full possession of him.

It is not because of their quaint woodcuts or black-letter printing, their hoary antiquity, their freedom of expression or their literary merits (or demerits) that old broadside ballads are fascinating. The bookman loves them because they are the spontaneous expression of the life and thought of a people. They are, as I have said, a fascinating field for the collector, but it is for the collector with a long purse and longer patience. Warton tells us that Wynken de Worde, in 1521, printed a collection of Christmas carols, of which he had seen a fragment, the colophon reading:

Thus endeth the Christmasse Carolles newly imprinted at London in the Flete-strete, at the sygne of the Sonne, by Wynken de Worde. The year of our Lord M.D. xxi.

It is fortunate that some of these early collections of Christmas carols have been preserved for us. These festal chansons were to add to the merriment of the Christmas holiday, and, although those kill-joys, the Puritans, substituted for them a series of purely religious songs, there was a true reverence mingled with the mirth of such a carol as that in Wynken de Worde's *Miscellany*, *A Carol bryngyng in the Bore's Head*.

While the ancient carols make much of drinking wassail—which gives grievous offense to some people in our day—the conception of Christmas was that of a double festival, a holy commemoration and a day of rejoicing and hospitality. If one is not too modern and too obsessed with the idea that the writers of literature who antedated the present century are merely "dead ones," he may gain much by reading these old Christmas carols, of which collections were made and printed and bought eagerly during the times when legal restrictions were placed on all Christmas festivities.

The carols were sung by the common people and a point rarely missed in them is the humble birth of the Saviour. The manger, the shepherds watching by night, the lowly surroundings are emphasized in vivid contrast with celestial splendors. The Fatherhood of God is the principal theme, but the Brotherhood of Man, the subordinate motif, is never lost sight of. The Christmas carol was thus an outpouring of the spirit in man called into expression at the season of Christ's nativity—a cause for universal rejoicing.

But the flow of song was not always appreciated in its own time. In 1649 Parliament prescribed that "all ballad singers . . . shall forfeit all books, pamphlets, ballads and papers by them exposed for sale and shall . . . be whipt as common rogues." The official licensers, however, were more tolerant, and looked with leniency upon the writers and singers of carols. Execution of a law aimed at repression of the popular spirit was difficult among a people whose fathers had been brought up on the swelling strains of *The Magnificat*. The insignificance of the worldly great, in the eyes of God, was a familiar mediæval idea. There is a splendid solemnity in the old words:

And His mercy is on them that fear Him
From generation to generation.
He hath showed strength with His arm;
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats
And exalted them of low degree.

This democratic spirit of the people, which was loosed of its restraints at Christmas time, when master and man met on equal and friendly terms, finds expression in that beautiful hymn or carol from the Amiens' *Brevery*, *All hail, thou night, than day more bright*, of which the second verse reads:

He who alone, from heaven's high throne,
Rules all, and doth restore
To God's embrace man's fallen race,
Lies on a cottage floor;
Like Hime so we, save poverty,
Have nought to call our own.

Bishop Taylor has declared that the earliest Christmas carol was the *Gloria in Excelsis* which was sung by the angels to the shepherds at our Lord's nativity. The hymn, as we know it, dates from about the year 1500 and is found among the Harleian Manuscripts in the British Museum. Whatever its origin or antiquity, there is reason for its persistence in the splendid and sonorous lines:

When Christ was born of Mary free
In Bethlehem in that fair citie
Angels sungen with mirth and glee
In Excelsis Gloria!

There is, also, in the British Museum, an Anglo-Norman carol of the thirteenth century, which has been translated by Douce. It was evidently sung by minstrels who traveled

from house to house seeking entertainment, and is purely secular in its appeal:

Now, Lordlings, listen to our ditty,
Strangers coming from afar;
Let poor minstrels move your pity
Give us welcome, soothe our care.

Every neighbor shares the bowl,
Drinks of spicy liquor deep
Drinks his fill without control
Till he drowns his care in sleep.

Durandus states that, in the earlier ages of the Church, the bishops were accustomed on Christmas day to sing carols among their clergy, and thus popularized a religious exercise. If the carols were later secularized, many of them still breathed the true spirit of Christmas, and such a one as Edmund Bolton's *Shepherd's Song*, written about the year 1600, contains some fine lines:

You gentle flocks, whose fleeces, pearled with dew,
Resemble Heaven, whom golden drops make bright,
Listen, oh, listen, now, oh, not to you
Our pipes make sport to shorten weary night;
But voices most divine
Make blissful harmony;
Voices that seem to shine,
For what else clears the sky?
Tunes can we hear, but not the singers see,
The tunes divine, and so the singers be.

Collections of Christmas carols probably began with that of Wynken de Worde, but continued to be published through the centuries, despite Puritanical restraints. In the Bodleian Library there is a collection, dated 1642, called *Good and True, Fresh and New Christmas Carols* which contains several of considerable merit. A book of *Christmasse Carroles* was registered at Stationers' Hall on March 27, 1652, although the edict against unlicensed printing had forbidden secular music of this sort. In that same year there appeared in the *Mercurius Democritus* of December 8-16 a pretty *Christmasse Caroll* which is quoted by Professor Hyder Rollins in his recent delightful book on old ballads, *Cavalier and Puritan*. It probably was the work of John Crouch, balladist, and editor of *The Man in the Moon*, 1649-50, who went to jail in June, 1650, and was subsequently released to betake himself to licensed journalism

and edit the weekly news-book first known as *Mercurius Democritus*. There is a merry jingle to the verses:

Beat up a Drum, for Winter reignes,
And from the Plaines
He drives the Swaines,
And still maintaines
The Title of a King.

Christmas is come, a Champion bold,
Though very cold,
He vows to hold,
His Honour old,
In spite of youthfull Spring.

Fire your Beacons,
Whet your Weapons,
Kill your Capons,
And fall on;
As it fitts,
Use your Spittes,
Winter lyes a bleeding,
When he findes you feeding,
All his force is gone.

Collectors of old English literature will find many famous names among those of the writers of Christmas carols. Tusser's *Husbandry* preserves one of them; at the end of Aylet's *Eclogues and Elegies* (1653) is another and the finale of Herrick's *Hesperides* in his *Noble Numbers* is *A Christmas Caroll sung to the King*. References to Christmas carols in early English literature are innumerable, and somebody who would go through the pages of the old English poets and gather from their obscurity a new anthology of Christmas carols would be doing modern readers a service, for the old collections are obtainable, if at all, only by the wealthy collector.

Yet one of the most famous and best-known of all Christmas carols is still anonymous. Its early history is lost in the mists of antiquity, but it has survived as one of the fittest. On Beacon Hill in Boston, each Christmas eve, the choristers young and old still blend their voices in

God rest you, merry gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day
To save us all from Satan's power
When we have gone astray.
O tidings of comfort and joy!
For Jesus Christ our Saviour
Was born on Christmas Day.



Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

COLLECTOR'S LUCK IN FRANCE. By Alice Van Leer Carrick. Boston: Atlantic Monthly Press. 205 pages, 55 illustrations, 6 x 8½ inches. Price, \$2.50.

ALICE VAN LEER CARRICK is, as readers of *ANTIQUES* are aware, consulting editor of this magazine. She is, furthermore, the presiding genius of a charming New England cottage dedicated to the memory of Daniel Webster's student days. Readers of *Collector's Luck* and *The Next to Nothing House* have all, in imagination, visited there: perhaps some have done so in reality. Thus, they have learned that Mrs. Carrick is the wife of one of the professors of Romance languages in the college whose reputé is due to its proximity to the aforesaid cottage. It was during her husband's sabbatical year that Mrs. Carrick experienced her "collector's luck" in France.

With a husband to interpret, in a strange land, one's demands for antiques (as well as for bread and butter); with an uncanny sense for discovering bargains; with a keen appreciation for old places and old things seen for the first time after years of reading about them; above all, with an unusual and charming style in telling her experiences, Mrs. Carrick is well equipped to reach and sound a responsive chord in the heart of every collector.

Collector's Luck in France is a series of informal letters relating the author's joys and sorrows in that land of pleasant places. With her one wanders joyously through the Latin quarter in Paris, pauses expectantly before a *brocanteur's* window in the hunt for silhouettes, or turns over piles of rubbish in the *Mârché aux Puces*, that delightfully grimy fair where one buys everything from a second-hand collar to a lacquered *bûte à thé*, and munches sugary ginger bread decorated with one's initials. Where else can one buy such *pain d'épice*? Or procure a 1798 pewter spoon for ten cents?

After Paris, Mrs. Carrick moves to Tours and settles in the shadow of the Cathedral. Here in St. Gatien, Jeanne d'Arc was acclaimed after her victory at Orleans, and here in 1920, the Maid was canonized, with all traditional pomp and ceremony.

After Tours, Rouen and the Tour de Beurre, with more "collecting" adventures, until one's bag is full and one's purse empty, one's heart overbrimming with beauty and with love of France.

In spite of perhaps a little over emphasis on prices, and lack of emphasis on exact attributions of time and place in the case of her purchases, Mrs. Carrick has succeeded in conveying a vivid idea of what one may expect when buying antiques in France. To the practical minded her list of antique dealers visited will prove a joy; to the pictorially minded her excellent illustrations leave little to be desired; to those who love France the pervading spirit of her narrative is one to bring complete delight.

THE CLOCK BOOK. By Wallace Nutting. Framingham: The Old America Company. 312 pages, 250 illustrations, 7 x 10½ inches. Price, \$5.00.

THERE has long been need for a comprehensive and accurate history of American clocks and clock makers. That indefatigable pioneer, N. Hudson Moore, has given us the *Old Clock Book*. That, however, was written in 1911, since which time there have been many discoveries. And Mrs. Moore would hardly claim personal acquaintance with the inwardness of clocks, where, after all, lies the only reliable means of their differentiation. Professor Milham's *Time and Time Keepers*, while concerned perhaps primarily with matters mechanical, covers the whole universe of timepieces and hence has relatively little space for discussing the qualifications of the American product and its specific producers. Until recently there has been little or nothing else on American clocks available to students and collectors, with the exception of more

or less popular magazine articles and an occasional brief monograph. At no time has anything been published comparable to that great English study of timepieces, Britten's *Old Clocks and Watches and Their Makers*.

Nor does this latest book on American clocks, Wallace Nutting's *The Clock Book*, attempt to fill the void. Quite frankly the author has issued a picture book of clocks—some two hundred and fifty of them. Many are of American make or bear the mark of some American dealer. Others are foreign.

Probably Mr. Nutting was wise in making no very serious attempt to offer fresh historical material or to enter into a discussion of the refinements of clock mechanism. He points out one fact generally overlooked: to wit, that the individual whose name is found emblazoned on a clock dial is not by that indication proved a maker of clocks. A large proportion of so-called early American makers were, in reality, small repair men and dealers, who purchased their timepieces abroad—the painting or engraving of their names on the dial included.

Nor does it follow, in every instance, that the case of a clock and its works have any community of origin. There are, of course, clocks in which case and works were evidently wrought, if not by the same hand, then certainly under the same eye. But such evidence is almost never discoverable in tall clocks and seldom in other familiar types.

The collector of clocks, therefore, must usually make up his mind whether he will collect interesting cases and friendly dials; that is, whether he will proceed primarily on a basis of faith, or, as an alternative, will stick to close and painstaking decisions founded solely upon the evidence of works. Since the vast majority of mankind prefers the picturesque to the scientific, Mr. Nutting—being publisher as well as author—has appealed to majority sentiment. He has selected some two hundred and more American and foreign clocks,—each one interesting because of beauty or quaintness of outward design, or because of some characteristic of ingenious mechanism which even the layman is capable of appreciating. These he has reproduced in adequate proportion and with due attention to the importance of minor details of decoration. And he has interspersed pictures of clock parts,—including finely cut and engraved hands.

No attempt has been made to arrange these illustrations either chronologically or by localities; or to illuminate them with extended critical and historical notes. Each item is, however, identified as to present location and ownership and, in so far as possible, as to origin. There occurs, too, some brief prefatory material concerning clock history in general, frankly compiled from the usual well-known sources.

The book concludes with an abridged list of English clock makers, and with an entirely new and greatly expanded biographical compilation of their American brethren. This latter fills thirty-nine pages, and, as it includes some two hundred and fifty names hitherto unpublished, it should prove of no small value to dealers, general collectors and to owners of clocks which have hitherto lacked identification other than that of a maker's or dealer's name.

The Clock Book will hardly supersede the works already available, for it does not cover the same ground at all in the same way. But its new biographical material, together with its great wealth of illustration, will render it an essential supplement to what has hitherto been produced. The definitive treatise on American clocks and clock makers is yet to be written. In the meantime Mr. Nutting has advanced the banner of investigation many steps toward the ultimate goal.

A Treat for Collectors
**COLLECTOR'S LUCK
 IN FRANCE**

By ALICE VAN LEER CARRICK

Author of *Collector's Luck* and *The Next-to-Nothing House*



*The little crooked
 Rue de Jeanne D'Arc*

As a collector, Mrs. Carrick is a recognized authority; as a writer, she has given pleasure to a host of readers. Her genius for acquiring coveted antiques at bargain prices is again evident in this new book, in which she tells her adventures during many months spent in France. Her enthusiasm will delight every collector or admirer of old-time treasures. Everyone who plans to visit France will find the book invaluable, containing, as it does, much information about districts, shops, and prices, including a list of dealers.

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HISTORIC WALL PAPERS: From their inception to the introduction of machinery. By Nancy McClelland, with an introduction by Henri Clouzot. Philadelphia and London: J. B. Lippincott Company. 458 + xvi pages; 245 halftone illustrations, 12 plates in color. Price \$25.00.

SUPERLATIVE statements are dangerous. Yet they are hard to avoid in a discussion of *Historic Wall Papers*, as written by Nancy McClelland and published by the Lippincott Company. For here, more completely than in any other American work of its kind, adequate scholarship and beautiful bookmaking unite on terms of equality. We expect this sort of thing in foreign publication, but in those of our own country a sumptuous garb too often cloaks a poverty of original material; while sound learning must often do its own publishing as economically as it may—or else remain ingloriously mute.

To be sure, we have been steadily getting away from that state of affairs—especially since our post-war revival of learning. In quick succession American presses have recently turned out a number of books which are both historically sound and typographically excellent. *Historic Wall Papers*, however, combines these attributes in somewhat unusual degree. It is a distinct and original contribution to knowledge; it is likewise in form, paper, choice and arrangement of illustrations, typography and press work, an outstandingly beautiful piece of bookmaking.

Curiously enough, a good deal has been written about wall papers, but very little has been said. As Miss McClelland points out, hitherto no complete and comprehensive history has been attempted. That is because it has been so much easier to pen pleasing descriptions and graceful appreciations than to burrow for facts among authentic sources of information. Miss McClelland, be it noted, has done much systematic burrowing—and to excellent advantage.

She begins with wall papers at their beginning;—in France, turned out by the makers of sheets for covering boxes and decorating book ends; in England, apparently by the printers. That carries the infancy of this form of wall decoration back to the seventeenth century. Thereafter the child grew lustily. Papers imitating tapestries and woven stuffs were produced, as well as those suggestive of the lighter printed fabrics. With the development of technical skill, the eighteenth century achieved rich effects in emulation of painted panels from which evolved, in due course, those scenic papers—large and small, splendid and commonplace—which gave a touch of grandeur to household walls from 1800 till the mid-century.

France was the home of this sort of thing and it is therefore not surprising that the chief emphasis of *Historic Wall Papers* is upon the French product. Yet England is not neglected. A long and competent chapter is likewise devoted to early American wall papers. Much more in the way of good design was produced in this country before 1800 than might be believed, were it not for the visible evidence of the Washington Memorial Paper, printed in Boston, and the Pompeian medallion, produced in Baltimore, both illustrated in this book. Whether the blocks for these were of foreign make and imported, or were cut in this country, is unfortunately not stated. Some of the early advertisers quoted enlarge upon the fact that every stage in the making of their wall papers is home effort. The implication would seem to be that some of the finer blocks were imported.

The story of *Historic Wall Papers* does not surpass the bounds of 1840. That decade closes the really significant period of production, for thereafter machine printing supersedes the earlier and finer processes of hand blocking and painting. Five chapters are, however, devoted to carefully arranged material in the way of what earlier writers once loved to call "appendices." These cover discussions of various famous scenic papers and their present locations, a translation from the manufacturer's booklet on the now famous Captain Cook Wall Paper, a compact biographical list of wall paper designers, manufacturers and dealers from 1500 to 1840, and a list of papers issued by French fabricants of the eighteenth and nineteenth centuries. A voluminous

bibliography, a sufficient index and a summarizing historical chart are the finishing touches of thoroughness and care.

A book of this kind is valueless without illustrations. Those offered in *Historic Wall Papers* are extraordinary in quantity and quality,—in excellence of choice and in clarity and size of reproduction. If many of the examples executed in color are lacking in convincingness, the circumstance must be attributed largely to the difficulty of conveying directly the fresh vividness of the originals in the reduced scale demanded.

Historic Wall Papers takes place at once among the foundation books in the field of the history of the decorative arts. It deserves a place in every public library which makes any pretension to a liberal range of reference material. American wall paper manufacturers, likewise, might study it with a view, perhaps, to restoring that equality with foreign goods which their forbears in the business so unhesitatingly boasted. As for the collector and the student of design—both will find the book valuable as a direct and as a collateral guide through many highways and byways that lead to broader understanding.

AMERICAN LACE AND LACE MAKERS. By Emily Noyes Vanderpoel, New Haven: Yale University Press. xx + 14 pages, 110 plates 9½ x 12½ inches. Price, \$15.00.

AMERICAN Lace and Lace Makers is a pictorial history of the patient and artistic industry of American women. The samples of lace here illustrated were all made by inhabitants of the western continent, whether by the Balienti Indians of Central America, or by the "elegant females" of Litchfield Academy in Connecticut, who worked under the direction of Miss Sarah Pierce from 1792 to 1833. The illustrations are arranged chronologically and in each case the history of the maker is given, with some interesting details of her life.

An introduction of fourteen pages constitutes virtually the entire text of the book, aside from the legends accompanying the one hundred and ten plates. In this introduction no real attempt has been made to write the history of lace making in America. The recital is rather a record of individual craftsmanship. The strictly industrial production of lace is only twice mentioned: we are informed that lace makers early emigrated from old England to New England, settling in and near Ipswich, Massachusetts, where lace net was manufactured by machinery during the early years of the nineteenth century, and indeed until quite recently. Another early factory for making lace net, we learn, was situated in Medway, Massachusetts. Here Dean Walker, between 1820 and 1830, built "a machine of 1260 shuttles which people came leagues to see. The net was carried about to neighboring farms and villages to be embroidered."

The individual types of lace pictured in *American Lace and Lace Makers* are numerous. But the majority, however, are needle point. Very little bobbin or "bone" lace seems to have been made. The designs are mostly adaptations of European examples; though occasionally a clearly original one is shown.

Not the least interesting of these is the embroidered handkerchief reproduced as a design for the cover of the book. The original of this was worked in New Orleans by a French woman, presumably between 1825 and 1830. The pattern depicts the story of Washington and Lafayette. In the corners occur bust portraits of these two notables. In the field appear incidents in the career of each.

One might wish that Miss Vanderpoel had made a somewhat more studious attempt to present in full historical aspects of lace making in America. But the task might have proved impossible. Lace making in America was not a native art. It was not an art universally practiced, or even so far indulged in as to indicate specific trends of influence at different times and in various places. It really constituted little more than an individual exercise of taste, patience and skill. Hence each sample discussed is a specimen *sui generis* and to be discussed mainly in terms of itself. In a book of this kind, therefore, excellent illustrations are the prime consideration. Those supplied by Miss Vanderpoel are



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Side by side with the original paper, this charming reproduction could not be distinguished from it. The pattern is of my own finding in an ancient Connecticut dwelling. The making has been done for me in France; hence I own the design and I am the sole agent for it. The background is of a soft, pearly gray relieved by white tracery. Ships and Fruits and Trianon Mill appear in hues of rosy apricot, delicate pinkish gray and white, athwart warm green. Altogether, an irresistible addition to the papers at our disposal for old houses, or new.

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beyond criticism. The book is one which should appeal to all who are primarily interested in textiles, as well as those who are concerned merely in the artistic craftsmanship manifested by the women of the early days in American history.

ENGLISH COSTUME. By Dion C. Calthrop, New York: The Macmillan Company. 480 pages, 61 illustrations in color, besides numerous line drawings and 92 wash drawings. 6 x 9 inches. Price, \$4.00.

"THE world, if we choose to see it so, is a complicated picture of people dressing and undressing."

"A knowledge of history is essential to the study of mankind, and a knowledge of history is never perfect without a knowledge of the clothes with which to dress it."

Thus, in two brief sentences, the author states the implications of his book. He goes on to say, "I have taken considerable pains to trace the influence of one garment upon its successor, to reduce the wardrobe for each reign down to its simplest cuts and folds, so that the reader . . . may not only know the clothes of one time, but the reasons for those garments." And it is in presenting these reasons that the author excels himself.

English Costume is, without doubt, the best history of English clothing that has been written in popular style. Originally published in 1906 (in an expensive four-volume edition) it was reissued in one volume during the following year, and has since been thrice reprinted.

The periods of costume treated have been divided into chapters according to the ruling monarchs in England, beginning with the Conqueror and ending with George IV. Each chapter considers first clothing worn by men, and then clothing worn by women. Each is prefaced with a short historical account, giving the reasons why the particular type of clothing in vogue was considered necessary or in style.

Each chapter is illustrated with two colored full-page plates of typical costumes, and many smaller line drawings give minor details. Hence nothing is left to the reader's imagination.

To a student of furniture this costume book should prove of much interest, for was it not, after all, the costume of a period which dictated its furniture? Is it possible to imagine a heavy-booted Roundhead on a Sheraton settee, or an Empire belle in a Cromwellian chair? Would a Napoleon in a slashed doublet, breeches and ruff have been half so magnificent as the little Corsican in a grey coat and black hat, whose solidly barbaric furniture formed such a perfect setting for his overwhelming egotism?

Mr. Calthrop has managed to combine much historical fact with genial gossip, and to express it in such a way that the information lingers. He has, in *English Costume*, laid open the pageant of the centuries, and has brought history into the simple realm of common, every-day action, into the choosing of a tie and socks to match,—into the gossip of a group of tailors.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish, free of charge, advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence. The lectures listed are free to the public unless otherwise noted.

LECTURES

BOSTON, MASSACHUSETTS.

Museum of Fine Arts

Monday, December 1 at 2.30. "Life and Artistic Creative Genius of Slavonic Peoples," by Boris Morkovin.

Thursday, December 4 at 2.30. "The Peasant and Decorative Arts of Czecho Slovakia," by Boris Morkovin.

Sunday Lectures at 3.30:

December 7: Henry L. Seaver.

December 14: Ashton Sanborn on Egyptian art.

December 21: William H. Graves on ceramics.

December 28: J. Randolph Coolidge.

Public Library:*Sunday Lectures at 3.30:*

December 14: "Aerial Music of the Bell Towers of Europe," by Mme. Beale Morey with voices and members of Boston Symphony Orchestra.

December 21: "Carols and Chansons of Christmas," by Henry Gideon, with musical illustrations.

December 28: "Boston Architecture, Past and Present," by Frank C. Brown.

CLEVELAND, OHIO.

Cleveland Museum of Art

Friday, December 5 at 8.15: "American Architecture," by Fiske Kimball.

Mrs. Charles Whitmore has been asked to repeat her lectures "History of Household Furniture." The series of lectures will be given at the Museum of Fine Arts, Boston, on Tuesday mornings at ten o'clock, beginning January 6, and continuing through February 24. Admission to these lectures is ten dollars for the series, payable in advance. Application should be made to Mrs. Charles Whitmore, Hingham, Massachusetts, before January 1.

* * *

Mr. Boris Morkovin, who is lecturing at the Boston Museum of Fine Arts on Czecho Slovakian art, is associated with the University of Prague. This is the first time that lectures on this subject have been given at the Museum. They should prove especially interesting to readers of *ANTIQUES* who enjoyed the article on "Hungarian Embroideries" in the magazine for April, 1924, (Vol. V, p. 179).

EXHIBITIONS

An exhibition of American pewter and Britannia ware which will be open to the public is being planned, to be held at the Twentieth Century Club, Boston, between January 18 and 22.

Persons who are in possession of interesting and authentic American pewter which they would be willing to lend for display at this time are invited to communicate with the Editor of *ANTIQUES*, who is serving on the Advisory Committee. It is suggested that communication on this topic include a pretty careful description of the piece or pieces offered, since it is desirable, in so far as possible, to avoid duplication and to ensure the showing of many examples of individual merit.

* * *

At the New York City Public Library, Fifth Avenue and Forty-seventh Street, there is at present an exhibition of medals made in Europe since 1910, and a collection of books relating to the work of European medallists for the last five hundred years. The exhibition will remain open until February.

* * *

It does not seem amiss to call attention in this column to the recent opening of the American Wing at the Metropolitan Museum of Art, New York City. The collections of American art owned by the Museum are here shown in their appropriate settings, and in the form in which they were actually used. The exhibition is to be permanent, and should prove of incalculable value to all who are interested in the craftsmanship and the ways of living of the American Colonists.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the *Queries Editor*.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

176. J. E. McC., Texas, writes for information concerning P. O. Jenkins, who was painting portraits in 1838 in Kentucky. Reference to the standard works on American painting has proved of no avail. Who can help here?

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177. E. M. M., *Maine*, and several others, have enquired as to the so-called "striking banjo" clock.

The manufacture of these clocks was contemporaneous with that of the ordinary banjo type, and examples appear to have been made by the Willards. (Simon Willard, Sr., 1753-1848.)

178. B. D., *Indiana*, writes that she has a ribbon back chair of mahogany marked with the name HOAD on the back. Can anyone supply information about "this apparently excellent cabinet maker?"

179. Charles A. Calder of *Arnold Mills, Rhode Island*, is seeking information about the pewterer John Connor. Does any reader of *ANTIQUES* possess an example of Connor's work from which a clear rubbing of the mark he used could be obtained?

180. J. A. R., *Maryland*, wishes information about a brass lamp, the base and column of which are exactly like an old-fashioned brass candlestick, with a brass bowl on top evidently of the same period, obviously intended for oil. On this bowl is stamped a crown, the name *Miles* and the word *Pat*.

Reference of this question to the Patent Office was unavailing, since the information at hand was insufficient to trace the date of the granting of the patent.

Mr. Hayward, author of *Colonial Lighting*, to whom the *Queries* Editor submitted the enquiry, suggests that, while he does not recognize the lamp as any that he has ever seen, quantities of patent lamps of all kinds were made from 1825 to 1850 or 1860, so that some intervening date would probably be a safe conjecture.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

144. C. S. B., *Virginia* (September, 1924, *ANTIQUES*, Vol. VI, p. 151).

H. H. White of Cleveland, Ohio, sends the following letter to the *Queries* Editor concerning the two bottles illustrated in the Questions and Answers for September: "From the marks on similar bottles it is fair to assume that these may have been used as containers for mineral water or artificially carbonated liquids. The following specimens are examples:

½ Pt. Aqua., round bottle, flying eagle to the right with pennant, shield and three arrows, pennant marked "E. W. & Co." In rectangular frame below "WORKS."

This bottle was made by E. Wormser and Co., of Pittsburgh, Pa.

½ Pt., Deep blue, round bottle with five vertical flats to allow for marking. "THIS BOTTLE TO BE RETURNED C. LEWIS BOTTLER, CLEVELAND," Pontle mark removed by grinding.

½ Pt., Green, Round bottle with five vertical flats, marked "Wm. BETZ & CO. PITTSB^c MINERAL WATER" Pontle removed by grinding.

It is certain that bottles of this sort were made at Pittsburgh, Pa. From broken specimens taken from the site of the Ravenna Glass Works, Ravenna, Ohio, one may guess at their being a part of that factory's product, but until marked specimens are to be had we are not certain that these pieces did not form a part of the cullet purchased outside.

Undoubtedly every bottle house made this type of bottle.

145. H. S. B., *Illinois*, and F. K. B., *Iowa* (September, 1924, *ANTIQUES*, Vol. VI, p. 152).

George L. Moor of Bangor, Maine, writes that the ownership of a clock—one which runs forty-seven days without winding—made by the Atkins Clock Company, led him to investigate the makers.

He found that this company was organized in Bristol, Connecticut, sometime in the seventies, and went out of business in 1878. As was suggested in *ANTIQUES*, this company was the successor to Atkins & Sons, who were in business in 1870.

147. E. S. A., *New York* (September, 1924, *ANTIQUES*, Vol. VI, p. 152).

R. D. Church of Dallas, Texas, writes that: "Diehl of Paris was a cabinetmaker who started in business between 1867 and 1870. He was an exhibitor at the Philadelphia Centennial Exposition in 1876, and was said to be one of the leading 'ebenists' of his time. He had quite a number of pieces at the Centennial, from hall trees to chairs, and it is a pretty safe bet that any pieces now in this country are part of this exhibit."

157. P. A., *Rhode Island* (October, 1924, *ANTIQUES*, Vol. VI, p. 266).

T. T. Wetmore of the Old Whittlesey House, Saybrook, Connecticut, says that the tumbler marked "G. & D." of which picture was shown, was made about 1880 in Pennsylvania for Gordon and Dillworth as a container for their jelly. Several other correspondents also answered this query.

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LOWESTOFT SET—47 pieces, with blue shield decoration, doves and initial in center, gold star border.

100 ODD PIECES LOWESTOFT—Teapots, helmet pitchers, platters all sizes, cups and saucers, and trays.

150 PIECES OF HISTORICAL BLUE—Pitchers, plates, platters, sugar bowls, teapots, tureens, etc.

100 PIECES OF COPPER LUSTRE, silver lustre, silver resist, silver lustre tea sets, pink lustre tea sets.

Chelsea tea sets, Dresden figured lamps. Ruby candlesticks.

STAFFORDSHIRE FIGURES, cup plates, C. & I. prints, marble vases, and set of four Lowestoft vases.

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*Reflecting the
Background of New
England History*

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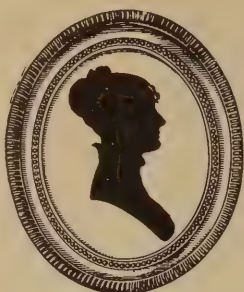
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A large stock of old Pewter plates, dishes, candlesticks, tankards, etc.

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6 FLEMISH CHAIRS

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UNIQUE PIECES IN MAPLE,
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*Fine Table
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Chairs.*

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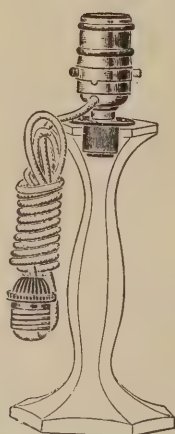
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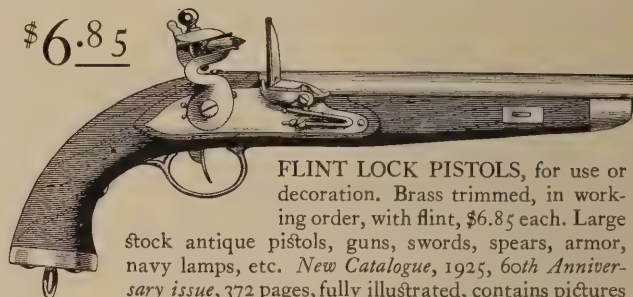
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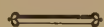
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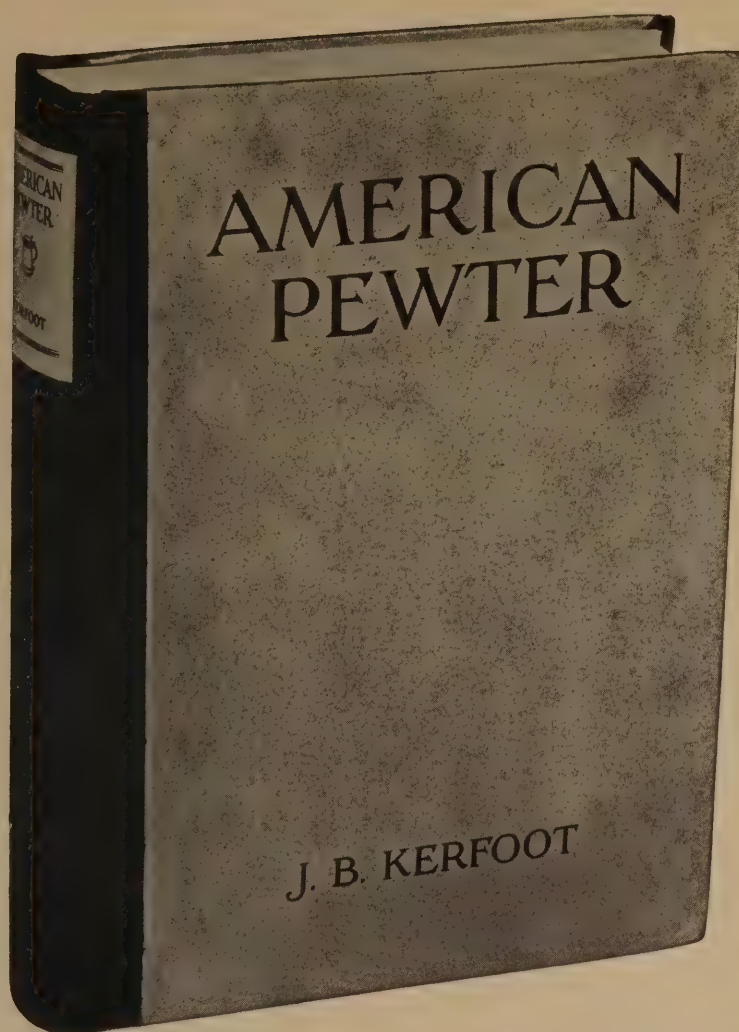
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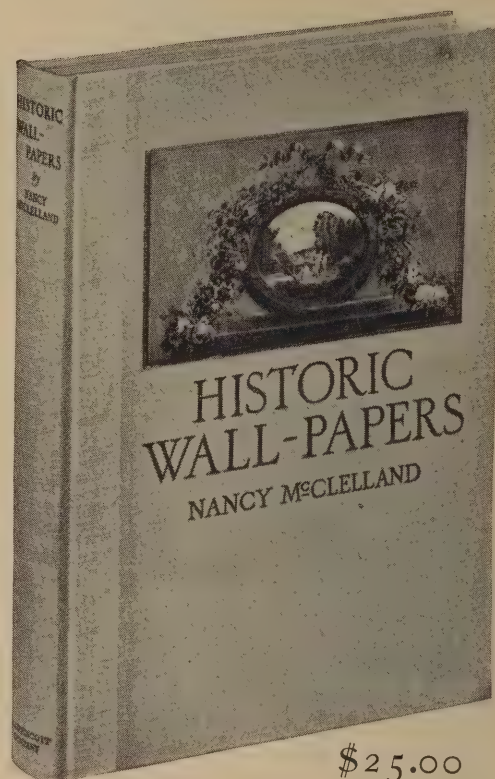
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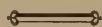
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perior examples of this type, and of more informal designs for use with Godey-print or silk shades.

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In ordering or making inquiry please designate by number

KATHERINE N. LORING :: Wayland, Massachusetts

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BECAUSE all of my things are choice, to pick these few from many has not been easy. They are precisely as they appear, —genuine and most unusually beautiful.

And they are discreetly priced, for those who pre-

fer to purchase reasonably and simply from me than expensively from a more pretentious establishment. That lamp shade below is of my making. It has real *chic*: so too have my laces and embroideries, I am told.

Please call or write.



ARM CHAIR (*Louis XIV*). Bracket type in walnut; muslin cover new. Below. HUGUENOT TABLE. Drop leaf, doe's feet.



CHIPPENDALE MIRROR (*c. 1750*).
Carved all in the wood.

Below. SIDE CHAIR (*c. 1810*).

A rare and perfect set of 8
in Period of Duncan Phyfe.



"WASHINGTON" MIRROR (*c. 1770*).
Walnut, all original.

Below. TIP AND TURN TABLE (*c. 1750*).
Philadelphia, Savery Type.

Left. HEPPLEWHITE SEWING TABLE.



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A Beautiful Little Queen Anne Cupboard, Walnut, in the rough
Height, 63 inches Width, 38 inches

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Crystal Glass	Glass	Oil Portraits	Goblets
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is bare." So Lowell compressed an essay into a sentence.

Like all brief wisdom, it has many interpretations, but to me it seems to mean that the really precious gift is the one that the giver would almost prefer to keep for himself. A little envy is mingled with the love which it conveys.

Love and envy: those who select Christmas gifts from my collections are sure to experience both emotions. Since I sell only such items as I should be proud to own,—how can it be otherwise!



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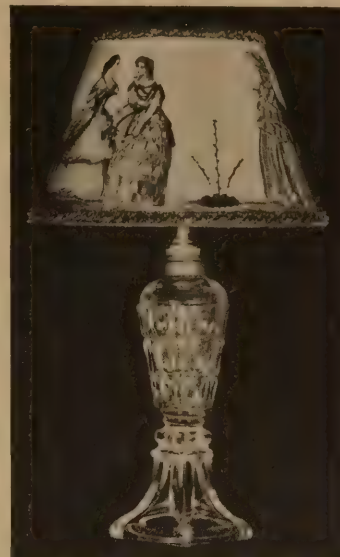
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We carry a complete line of shades which we sell separately or with lamp. We can make up special shades within two weeks' time.

For lamp illustrated or items listed send check with order.



LAMP COMPLETE WITH 8-INCH SHADE, \$15.00

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6 inches . . .	\$4.00
8 " . . .	8.00
10 " . . .	10.00
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10 inches . . .	\$8.00
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18 " . . .	18.00
20 " . . .	20.00

LAMP COMPLETE

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9 " . . .	18.00
10 " . . .	20.00
12 " . . .	25.00

Pickle Jar Lamps, \$25.00

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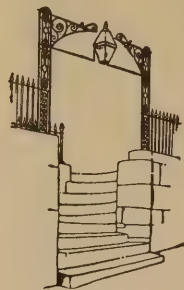
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Prices include crating. Send check with order

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HEPPLEWHITE drop-leaf table; Empire sofa, carved; mahogany card tables; block front crotch mahogany secretary; dressing table, over-lapping drawers; original glass knobs; Dresden lamp, electrified; linen appliqué coverlet, made 1780; linen sheets; hooked rugs; four-colored prints of Niagara Falls; two Perry prints, also the Perry ring with initials; only known portrait of Wm. Combe, author of *Dr. Syntax* tales; two oval oil paintings; tea caddy, 125 years old; clocks; prints; glass; old jewelry; fine old boxes; fire side set; brass candlesticks; Japanese Kakemono, very rare; Sandwich glass candlesticks, fluted, canary color.

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COLORED LITHOGRAPHS	CLOCKS
PEWTER	MIRRORS
LANTERNS	LAMPS

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Sheffield Silver

Set of four early Georgian candlesticks.

Pair of 3-light candelabra. Single 4-light candelabra.

Charming tea set and other pieces.

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Bristol Lustres, vases, 12 goblets in the Ruby (very choice).
Waterford salts. Colored finger bowls. Other lovely pieces.

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Convex Constitutional (historical). Exceptional Italian mirror.
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Known from Coast to Coast for Its Hospitality to Lovers of Antiques

The STEPPING STONE

Within this interesting 200-year-old house you will find these quaint and fine old things:

MAHOGANY, pine and cherry secretaries; desks; chest upon chest; maple chest of drawers; maple pussy foot tables; little candle-stands, some rare ones; small tavern tables; butterfly table; wagon seat, small maple bench; maple stool; maple rockers and odd Windsor chairs; pair small mahogany footstools; pine hanging cupboard; Paul Revere lantern, other lanterns; iron rush light holder; iron skillets; pewter water pitchers; pewter cream pitchers; pewter porringer; pair pewter lamps; one Boston marked lamp; pair large Sheffield candlesticks; pair small oval base Sheffield sticks; pair glass lamps; set of girandoles; prism lamps; pair Waterford glass candlesticks; carved Bible box; Tobys, in bright colors; little lustre pitchers; pink lustre tea set; Lowestoft tea caddy and tray; Lowestoft hot water jug; snuff boxes; porcelain match boxes; old silver and ship models; brass kettles; brass warming pan; brass snuffer and tray; decorated tin trays.

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American Silver for American Collectors

WHILE there are many collectors of silver in America, the number is still small in comparison with that of collectors in almost every other field.

Yet good taste increasingly recoils from the use of the modern, machine-stamped, commercial silver which is so out of harmony with mellow furniture and choice old glass.

So I urge: Begin collecting old American silver before it is too late. It is not necessary to start ambitiously: a single serving spoon; a pair of them; a small set of tea or coffee spoons; a tiny pitcher, will do. I have many such items: and they are not expensive.

May we not talk it over?



GEBELEIN

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A name that stands for the finest in silver

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During the Twenty-five Days Before Christmas We are Featuring

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Each table displays a varied selection of small antiques very reasonably priced and desirable as gifts for collecting friends and lovers of "the old."

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FOR OCTOBER, I have 50 Empire sleigh-front and pillar-post mahogany bureaus at \$25 each, about 100 more of the spool or cottage beds at \$15 or two beds complete for \$25; a lot more of the 3-slat back chairs with new rush seats at \$7.50 each, singly or in sets of 6. Several nice old pine bridal chests, one- and two-drawer, at from \$15 to \$25. Some good Boston rockers at from \$10 to \$15. Carved sofas with chairs to match. Photos cheerfully sent of any of above or of any other pieces you might wish, as I have one of the largest stocks of goods east of Boston and cater almost entirely to dealers. All goods in their original condition. No charge for packing or crating.

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I HAVE BEEN a dealer and collector of antiques for the last 35 years, and my experience has taught me when and where the best pieces are obtainable. My men are constantly canvassing New England for rare and interesting specimens and bringing them to me. If you are interested in purchasing anything special let me know your wants because I can probably fill them.

When in Boston you will find the Seavey Farmhouse, located at Ward and Parker Streets, near the Boston Art Museum, well worth your visit.

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*Special:—An unusual Tambour desk
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A LARGE engraved and panelled Stiegel Glass, a Stiegel Salt, and an Early Blown Glass Water Pitcher. I also have some good Stiegel Wine Glasses, and a very fine Blown Glass Six-Inch Sauce Dish in Amethyst.

Send for my new Christmas List

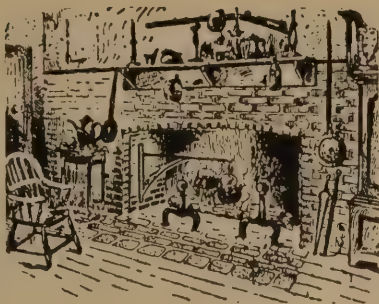
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CHRISTMASTIME *at* Keller's

IF THE MYTHICAL SOCIETY FOR THE SUPPRESSION OF USELESS GIFTS WERE TO ESTABLISH A STORE OF ITS OWN IT WOULD HAVE TO USE KELLER'S AS A MODEL. THE CHRISTMAS BUYER SEEKS VARIETY WITHOUT SUPERFLUITY. THAT IN THREE WORDS DESCRIBES KELLER'S.



A HUGE STOCK FROM WHICH TO CHOOSE INSURES THE SUITING OF EVERY WHIM OF TASTE AND EVERY EXIGENCY OF PURSE. YET GOOD ARRANGEMENT RELIEVES SELECTION OF ALL SENSE OF CONFUSION. THE QUALITY OF EACH ITEM INSURES ITS APPROPRIATENESS.

SILVERWARE

So few families are really well equipped with interesting and adequate silver that no gift from that field can ever fail to bring satisfaction. Keller's old English hall-marked pieces are desirable beyond almost any other gift. But patterns of almost equal charm are to be had in modern English Sheffield.



GLASS

There is no need to use commonplace commercial glassware on your dining table or for decorative use in the home. Color is to be found, and quaint form, and dainty engraving on Keller's glassware. Antique Bohemian and English glass for collectors; fascinating modern examples for users who seek distinction of pattern.



CHINAWARE

The gold and silver lustre of early days still fascinates. It is too rare for daily use today. Keller's can show collectors pieces of old china and likewise cunningly designed French and English wares made now for those who wish to enjoy the color and the style of earlier types in daily utilization.



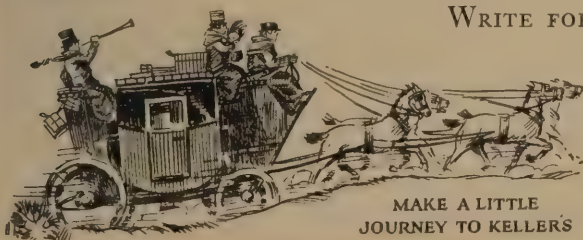
FURNITURE

Whole floors are devoted to furniture at Keller's. Lovers of the unusual, whether native or foreign, will find here much that is rare and desirable in the way of clocks, highboys, rare chairs—genuine antiques—and with them superb reproductions for comparison.

VARIOUS ITEMS

The imagination of all the world and of some centuries of time has been concentrated on making this year's display at Keller's the richest and choicest in the history of a house whose buying power commands the best in every market where age and beauty are joined in craftsmanship.

WRITE FOR HOLIDAY BOOKLET



Ferdinand Keller

216-224 SOUTH NINTH STREET
Philadelphia, Pa.



You who have dreamed of an old-time Tavern will find in this a Dream come True

AND THIS MARVELLOUS OLD PLACE IS FOR LEASE TO SOME ONE WHO HAS THE IMAGINATION AND THE INITIATIVE TO TURN ITS MANIFOLD ADVANTAGES TO ACCOUNT IN THE OPERATION OF A TAVERN, A TEA ROOM, AN ANTIQUE AND GIFT SHOP, OR A PROFITABLE COMBINATION OF THE THREE.

Location

The busiest of four corners, at Spofford, New Hampshire, where state roads from Keene, Brattleboro and Walpole intersect. During spring, summer and autumn months there is no better business location in all New England.

The House

The Pierce Stone House is considered the best preserved tavern of its age in New England,—where, by the way, stone houses are sufficiently rare to command attention.

Picturesque Features

The Stone House proper retains its original barred *Tap Room*, its old-fashioned roomy *Dance Hall* with its fiddlers' stand, its old Brick Oven and Fireplace fronting what is now an ample *Dining Room*. Doors, Locks, Keys and other hardware are original. The *Attic* remains just as it was when arranged with five small chambers intended for the use of stage-coach passengers a century ago.

TO INSPECT THIS PROPERTY it is advisable to make appointment with me in advance, arranging to meet me at Keene and to drive thence to Spofford. This may be done at almost any time. Whoever is interested in the place should, however, be able to show evidence of ability to handle the undertaking cleanly and with ability. Just now that is of greater moment than assurance of an immediately adequate rental return on my investment in the property.

Rentable Rooms

Should tenant management retain this *Attic* for personal use, there remain ten excellent *Rooms for Renting*; four of these having private bath.

There are, besides, several *Wash Rooms* and *Toilets* conveniently placed about the buildings.

Various Conveniences

The entire frame extension represents a skillful reconstruction without regard for cost. Kitchen, pantries, ice room and all such vitally important quarters are modern and adequate. *Plumbing and Steam Heating Systems* are most modern.

As a Business Venture

It would be difficult to imagine a better location or a better equipment for developing a pleasant and profitable year-round business; or one which—if preferred—would leave the winter free for travel. No choicer opportunity of its type exists in New England today.

GEORGE WARWICK, JR., *Keene, New Hampshire*

Telephone, 666

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

OLD SOLID SILVER; give full particulars and markings; also pair of matched candlesticks with original Hurricane globes. Drawer 129, Wayne, Penna.

GLASS REFLECTOR BOTTLES. Send photographs and price. Mrs. F. B. C., 164 Marlboro Street, Boston, Mass.

SANDWICH CUP-PLATE showing ship *Chancellor Livingston*; old carved wooden butter stampers, $\frac{3}{4}$ inches diameter; prints relating to Long Island; hand looms; old maps; answer, state prices. Box 7, Woodbury, L. I., N. Y.

RAZORS WANTED; not hollow ground, rust immaterial. Don't select, send all. Mail on approval, priced or for offer. HENRY T. LUMMUS, Item Building, Lynn, Mass.

MORE OLD HIGH BOY TOPS AND BOTTOMS, all kinds matched up and for sale. OLD HIGHBOY RESTORING SHOP, 14 Summer Street, Malden, Mass.

BOOKS WANTED. State condition and lowest price accepted. John Van Voorhis, *The Old and New Monongahela*; *Pittsburgh in the Year 1826*; Bowen, *Directory and Advertisers of Wheeling, 1839*; Thurston, *Pittsburgh as It Was*; Thurston, *Early Decanters and Wine Glasses*. Porter, *Life and Times of Ann Royall*. ANTIQUES BOOK DEPARTMENT, 683 Atlantic Avenue, Boston, Mass.

OLD CHINA for September, 1904, Volume III, No. 12. No. 505.

OLD GLASS FLOWER PAPERWEIGHTS, large fine authentic fruit, flowers, dates, portraits, snakes and butterflies on white spirals. Best prices for fine weights. No. 506.

COLONIAL HOUSE on popular automobile road, suitable for tea room and gift shop. Modern improvements, garden. No. 507.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps and lighting fixtures for which good prices will be paid. Send descriptions and prices and if possible, drawings or photographs. No. 508.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

I WANT TO BUY PAINTINGS ON GLASS, Washington, Jackson, Lafayette, and other pictures. Wanted, scarce cup-plates and flasks. Correspondence solicited. HARRY B. GARBER, Quaker City, Ohio.

OLD CRAYON PORTRAITS, early American. See my advertisement in November issue of ANTIQUES, page 267. Also early American miniatures of quality. FREDERICK J. WHITE, 30 Webster Place, Brookline, Mass.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

COLORING PRINTS by N. Currier or Currier & Ives. State size, condition and price. FRANCES EGgleston, Oswego, N. Y.

BONNET TOP CHEST ON CHEST; mahogany highboy and mahogany slant top desk with fancy interior. Send photographs. LAURA S. BROWN, Shelburne Falls, Mass.

SOLID SILVER PIECES of early American make. Also a nice china tea set, Lowestoft, pink lustre or decorated Minton. Private. Price and particulars. P.O. Box 580, Brookline, Mass.

FOR SALE

GRANDFATHER'S CLOCK, pine case, \$85; three piece mahogany Sheraton set, \$400; carved base mahogany Empire harpsichord inlaid with satinwood, \$200; five pillow-back chairs, original stencil, new rush seats, \$125; fireside wing chair, original condition, \$200; curly maple stands and chairs; mirrors in mahogany and gold leaf; quilts; hooked rugs and glass. HOWARDS, 140 Bedford Avenue, Buffalo, New York.

COLONIAL IRON DOOR KNOCKER, \$10.50; pair brass andirons, turned, medium, \$15; cherry and mahogany sewing stand, two-drawer, \$15; cherry corner closet unrestored, \$40, nice. ROY VAIL, Warwick, N. Y.

STAFFORDSHIRE FIGURES, pair of Red Riding Hoods, \$28; other fine pieces; china; glass; woven spreads in red and blue. M. H. DUNHAM, 49 Manchester Place, Newark, N. J.

OLD NEW ENGLAND THINGS. H. & L. hinges; bonnets; Franklin fire frame; Franklin stove; blue duck egg dish; owl candy jar; miniature things, etc. 247 Cranston Street, Providence, R. I.

FINE PIECES COPPER LUSTRE; two large white pitchers (Cartlidge, 1845) Staffordshire figures; Paisley shawl, white center; hooked rugs; small walnut desk; corner cupboard; brasses; copper; silver; pewter; glass. LOUISE BARBER MATHIOT, West Chester, Penna., Route No. 2. Phone 480R.

MAPLE LOW BOY; Chippendale claw and ball foot dining table; five blue cup-plates; three *Henry Clay* and two *Cadmus*; two Wistarberg witch balls, red, white and blue design. YELLOW CAT ANTIQUE SHOP, 4 Church Street, Bradford, Mass.

PANELED CHEST, Connecticut carved, oak and pine, in fine condition, all original. F. L. THOMAS, Torrington, Conn.

RARE OLD TAPESTRY JAPANESE PRIEST ROBE; imperial porcelain; old Chinese tapestry mandarin robes; other important oriental art objects; beautiful old Venetian glass candelabra. Mrs. W. R. TOWNSEND, The James Putnam House, 42 Summer Street, Danvers, Mass.

FLIP GLASS, very thin, perfect, $\frac{6}{8}$ inches high, $\frac{4}{8}$ inches across top, fluted festooned frosted top design. No. 502.

VASELINE BIRD SALTS; millefleur paperweights; footstools; genuine grandfather chair; old family pieces; no reproductions; write for printed list. H. ANNIS SLATTER, Belmont, N. Y.

GENUINE ANTIQUES imported direct from England. Prices exceptionally reasonable. THE ANTIQUE STUDIO, 106 West Central Avenue, Balboa, Calif.

EARLY STEAM VESSELS, two water colors by R. Swain Gifford, 1861. One size 20" x 27", *The Wamsutta*; the other size 21" x 34", no name. Framed, price \$50 each. PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street, Providence, R. I.

I AM SELLING some of the finest pieces of early English oak furniture in my collection (c. 1450 to 1700), also needlework and tapestry. F. MEYRICK JONES, Mere, Wilts., England.

ONE LARGE DROP-LEAF CURLY MAPLE DINING TABLE; six large maple chairs; broad bird's-eye slat top. Best offer. ANN PRATT, Malden Bridge, Columbia Co., N. Y.

THORWALDSEN'S *Night and Morning*, taupe shaded beads on canvas, height 14 inches, mate pieces, antiques, beautiful. Best offer. E. C. THUMSER, 808 Independence Blvd., Chicago, Ill.

SHERATON SOFA; pair Sheraton serving tables; banister back armchair; four slat armchairs, sausage turnings; Colonial hand-embroidered bed-spread; carved and dated powder horns. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, The Kettle and Crane, Boscawen, N. H.

OLD STAFFORDSHIRE PLATES, sporting series, alphabetical rim; old violin bearing inscription *Antonius Stradivarius Cremonensis faciebat anno 1734*. Mrs. M. BLOHM, Palisades Park, N. J.

DOUBLE MAHOGANY BEDSTEAD; sleigh-board back; good condition. Offer desired. No. 501.

I HAVE A NUMBER OF ANTIQUES, many of them small articles suitable for Christmas presents. Photographs on request. F. F. B., 147 State Street, Montpelier, Vt.

CURRIER & IVES, *Noah's Ark and Race Horse*; Stuart's *Washington and Horse*, engraved by Kelly, original frame; oil print of Grant; early opalescent glass; whale oil pewter and blue glass lamps; painted glass pictures; lustre. Mrs. R. M. OVERSTREET, 106 Clay Street, Henderson, Ky.

OLD PINE DRESSING TABLE AND BUREAU; a few samplers; old glass; china; furniture. MARY V. GROAT, 34 Second Avenue, Troy, N. Y.

OLD HOOKED RUGS, \$6 to \$25; slat-back chairs; poster beds; other articles. Write me your wants. MADELINE HEVENER, Rock Cave, W. Va.

OLD SILVER PORRINGERS. A collection of five authentic old silver porringers in very good condition. Not signed, but good old pieces, \$450 for the lot. PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street, Providence, R. I.

ANTIQUE WATCHES; clocks; jewelry; silverware repaired by experts, regardless of condition. Satisfaction guaranteed as to workmanship and cost. THE BLUE GOOSE, Fort Plain, N. Y.

"DIARY of a forty-niner, from New York to California and back," price \$25. PROVIDENCE ANTIQUE COMPANY, 1728 Westminster Street, Providence, R. I.

JACOBAN FURNITURE, court cupboard, cabinet, settle, grandfather's clock; butterfly table; curly maple linen press; curly maple slant-top table and many other pieces. MARY B. HOLDEN, 23 N. Main Street, Gloversville, N. Y.

RARE FIVE-COLOR, 24" KANGHSI VASE; Hand bronzed mirror; paintings by early Tsing artists. Correspondence invited. CHI-CHEN WANG, Box 859, 500 Riverside Drive, New York City.

ATTRACTIVE LAMPS FOR CHRISTMAS GIFTS; Sandwich and blown glass, including miniature pieces; rugs; prints; Staffordshire figures. GRACE ADAMS LYMAN, 24 Lincoln Street, Watertown, Mass. Newton North 1479R.

BLACKSTONE ANTIQUE SHOP. Two-drawer walnut gate leg table; slope top desks; dolphin candlesticks; Windsor love seat; old bureaus. H. L. WILKINS, Box 354, Blackstone, Va.

SET OF FRAMED CURRIER PRINTS OF PRESIDENTS; blue and white woven coverlet with double eagle border; six ball and claw foot Chippendale chairs and dining table; also numerous other antiques. Shown by appointment. No. 503.

BEST OFFER for print *Camping in the Woods* (A good time coming) Currier & Ives 18 3/8" x 27 3/8" framed, splendid condition. New list 200 prints, many good ones; old glass; horn of plenty; bell-flower; inverted fern and dewdrop patterns. Mrs. E. P. ELITHARP, 415 Sherman Street, Watertown, N. Y.

A COLLECTION of about 125 pieces of Cornucopia pattern Sandwich glass; consists of compots, decanters, lamps, celerys, pitchers, tumblers, spoons, sugars, butters, mugs, sauce dishes, etc. This is a wonderful lot of glass, all in perfect condition. If interested will send exact list. Sold in lot only. Price \$600. THE PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street, Providence, R. I.

OLD STREET LAMPS; wagon seats; hutch tables; candlestands; Windsor chairs; old lanterns; prints; glass; pewter of the historic Mohawk Valley. THE BLUE GOOSE, Fort Plain, N. Y.

SAMPLERS: three New England genealogical samplers of the Bradley family, also others with following names: Chase, Clark, Fuller, Farnsworth, Green, Greene, Perry, Roberts, Shaw, Taylor, Wightman, Wood, Whitaker and Whitney. Mrs. A. P. FITCH, 50 East 74th Street, New York City.

STENCILLED METAL TRAY in good condition, same as illustration on cover of *ANTIQUES*, September, 1924. Size 19" x 27". Mrs. R. W. FORRISTALL, Saxtons River, Vermont.

CHRISTMAS OFFER: Tortoise-shell brooch and earrings, gold enamelled, \$20; fine gold brooch, three good topazes, \$20; *Boston State House* plate, \$25; copper-lustre goblet, \$17.50; silver resist jug, \$25; all perfect. American glass; Staffordshire figures. Photographs. GUY DYMOND, 122 Collier Street, Toronto, Canada.

PINE DESK, slant top; two-drawer curly maple fall-leaf table; tavern table; Windsor. MABELLE J. GRAVES, Fair Haven, Vermont. "Phone."

BRASS ANDIRONS; chintz; wedding set of small dolls complete; astral lamps; Currier & Ives prints; hooked rugs. J. HERBERT MARBLE, 2 Salem Street, Haverhill, Mass.

BELLOWS FALLS, VERMONT. Most comprehensive collection of antiques in the state. Forty pieces pewter; rare pine Queen Anne table. Mr. and Mrs. GEORGE PARKER BOLLES, Jr., Antiquarians, 35 Atkinson Street.

PAIR ANTIQUE AMERICAN 13" GLOBES (heavenly and terrestrial) on curly maple frames with compass, \$75; pair pewter candlesticks, \$10; pair eagle pewter plates, \$10. H. V. BUTTON, Waterford, N. Y.

CHERRY CHEST-ON-CHEST; early pine candle stands; old iron; pewter; glass. GABRIELLE DE BRUNSWICK, Woodmont, Conn.

THE CLOSTER ANTIQUE SHOP, one mile from Yonkers Ferry on the new road, has a large collection of furniture, glass and Currier prints suitable for Christmas gifts, all at a reasonable price. SARA M. SANDERS, Alpine Road, Closter, N. J.

STAFFORDSHIRE DOGS; pair of horses with mounted jockeys; Red Riding Hood; Margaret and Faust, 14" figures; old pine grandfather clock; four-post mahogany bed with tester; John Elliott mirror with eagle; Currier & Ives ship prints. TESSIE LOU HAYES, 465 Jefferson Street, Milwaukee, Wisconsin.

APPLIQUE QUILT in good condition, green, red and orange conventional fruit design, close plume quilting, 98" x 104", evidently finished at Quilting-Bee by those who have stitched in their names: Elizabeth Johnson Canton, 1851; Sarah Dixon; Wm. Hays; Catherine Hays; R. B. Market, 1851; F. S. Q.; Wm. H. Saxton. Will take highest offer. ELLA BENNETT, 2801 So. Western Avenue, Los Angeles, Calif.

POLITICAL CARTOONS: Lincoln prints, a collection of 53 Currier & Ives, Thos. Strong, J. L. Mayer prints relating to Lincoln, Douglas, Jeff Davis, Buchanan, Fremont, Greeley, Breckenridge, etc. Write for list of titles. Price, \$450. PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street, Providence, R. I.

EARLY AMERICAN FURNITURE; butterfly table; rare maple tables; wing chair; stools; small block front bureau; bedspreads; set of Lowestoft; set of pink lustre; glass; shawls; and other things. May be seen afternoons from one to five or by appointment. Phone 1744 Riverside. Fourth Floor West, 255 West 92nd Street, New York City.

MAHOGANY CORNER CUPBOARD; small size, plain panel doors, \$70; mahogany sideboard, 5-foot columns and carved feet, \$90. No. 509.

FIRE SET from old Cape homestead; long brass shovel and tongs, jamb hooks and knobs; hand-decorated bellows and brush, andirons, crane and hook. Blue *State House* platter (*Cows on Common*); Lafayette lustre pitcher; Staffordshire figures and pitchers; John Alden pedigreed family mirror; H hinges; Bennington pitcher; old Delft plates (hatchet mark); glass and china; tables; Windsor chairs; swell front bureau. Mr. R. N. LISTER, Trinity Court, Boston, Mass.

PAIR EARLY AMERICAN MAHOGANY CARD TABLES, folding top with 1 1/2" ribbon inlay, richly carved pedestal and collar, claw feet, \$100 each; mahogany candle stand, tilttop and crow's nest, \$45; astral lamp with prisms, 26" high, \$55; pair handsome Waterford compots, 11" high, castellated cutting, \$35 pair; pair fine colonial 15" brass andirons, \$25; pair Staffordshire figures, finely colored *Scottish Chiefs with Dogs*, 18" high, \$50; Sandwich lamp and shade, opalescent overlay, \$35; walnut highboy, original Pennsylvania piece throughout, finest we ever had, small size, \$400; mahogany shaving stand, \$18; fine specimen Jersey glass pitcher, 9" high, \$25. Dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penna.

LECTURES FOR ANTIQUE-LOVERS: Specimen titles: "Katherine's Country-Seat, Household Gear in Shakespeare's England;" "Chippendale, Hepplewhite and Sheraton: Studies in Personality." Mrs. CHARLES WHITMORE, Hingham Centre, Mass.

TEN COPPER LUSTRE PITCHERS; unusually choice sampler, made by Manford Marsh; 1816 rosewood melodeon; carved jade; mahogany pedestal table. CRAWFORD STUDIO, 528 Main Street, Richmond, Ind.

PINE CORNER CUPBOARD with bracket feet, glass door; pair large ottomans; entire contents shop at practically cost; many interesting pieces. Correspondence invited. G. C. WALRAD, 105 So. Melcher Street, Johnstown, N. Y.

CURLY MAPLE HEPPELWHITE DINING SET, consisting of six-foot sideboard, three banquet tables, and corner cupboard; early American high post bed in maple, made about 1725; hutch table; six mahogany fiddle-back chairs, \$90; swell front mahogany bureau, \$125; slant top desks in curly maple, cherry and walnut; beautifully carved high post bed in mahogany, \$250; carved high post bed in maple; curly maple bureau finished, \$125. Anything in antiques. Tell us your wants. Photographs and prices on request. HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue, Buffalo, N. Y.

LOG BOOKS. "Remarks on board ship Canton, July 28, 1824, on a voyage to the Brazil bank whaling"; "Brig Helen, 1842." Price \$18 each. PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street, Providence, R. I.

STIEGEL WINE GLASS of clear white glass with spiral stem. Diameter of top, 2 3/8"; base, 2 3/8"; height, 6 3/4". Condition perfect. Photographs on request. T. C. TIFFANY, 2 Manor House Square, Yonkers, N. Y.

OLD CHINA, the well-known ceramic magazine. Complete set, except for four numbers missing, April, 1903; December, 1903; August, 1904; September, 1904. Three numbers have title page omitted, otherwise set in perfect condition, \$20. No. 504.

RARE, LARGE, GENUINE CRYSTAL BALL for sale, clear and absolutely perfect; most unique, highest grade ornament. MINAMOTO TRADING COMPANY, 544 Market Street, San Francisco, Calif.

RARE BELL PULLS, old beaded petit point, cross-stitch, period 1780-1820. Old Staffordshire ornaments, Toby jugs; crystal chandeliers; samplers; silver lustre; petit point pictures and cross-stitch; pisms of all kinds. BOKIEN'S ANTIQUE CURIOSITY SHOP, 80 Monroe Avenue, Rochester, N. Y.

AMERICAN FLASKS, Steamboat, reverse, *Use, but do not abuse me*; also other flasks and a fine collection of diaper and spiral bottles. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops, Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13 1/2 Wollaston Terrace, Dorchester, Mass.

BLUE CHINA; glass; prints, snuffboxes; samplers; silhouettes; pistols; daggers; war medals. Catalogue free. NAGY, 33A South 18th Street, Philadelphia, Penna.

A CHOICE AND INTERESTING COLLECTION of early American furniture, china, silver and Sèvres. May be seen afternoons from one to five, or by appointment. Phone Kenmore 3030, Suite 68, Charlesgate East, Boston, Mass.

BONNET-TOP CHEST ON CHEST, ball and claw feet, original condition. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckeman Street Ferry, two miles from Yonkers Ferry.

GLASS CUP-PLATES, octagonal plow, blue 11A, blue Fort Pitt, and many other historicals not in any check list. Also conventionals. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

COLORING PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

ANTIQUES THAT ARE ANTIQUES. Rare, striking Willard bride's clock; dregs of wine comports; old English glass; steeple top highboys; chest on chest, hooded top. Mrs. J. M. Wise, Seven Elms, 40 Church Street, Greenfield (on the Mohawk Trail), Mass.

HISTORICAL BOTTLES; cup-plates; Stiegel, Sandwich; paperweights; old glass; Currier prints. Good specimens of above bought. Photos on request. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Penna.

CURLY MAPLE DROP-LEAF TABLE, 75 years old, \$65; cherry tent bed, slender posts, cherry stand, maple drawer, glass knobs. No. 510.

OLD SILHOUETTES; early American distinguished men and women, framed, \$3 up; also paintings, Poe, Henry Clay and others; prints, miniatures; art objects. Inquiries invited. Miss MARIE RUSSELL, 51 East 59th Street, New York City.

CURLY MAPLE: seven chairs, rush seats; three have cut-out splats; four Sheraton backs have parallel crossed bars; large drop-leaf fluted leg table. No. 495.

GOV. WINTHROP MAHOGANY DESK, perfect condition, \$275; very old mahogany secretary desk in two sections, panels of crotch mahogany, inlaid border, \$185. Mr. HILL, Boston, Mass. Main 3224.

TAVERN TABLE, exceptionally fine with unusually deep drawer and generous over-hang of top; fiddle-back chair; gooseneck andirons; pair thumb marked flint comports; pair etched astral globes; Sandwich spiral pitcher. Photographs or sketches cheerfully furnished. A small quick changing stock always on hand. FRED B. REYNOLDS, 222 Phillips Court, North Andover, Mass.

PINK LUSTRE TEA SET, 20 pieces; large meeting house lantern, beautiful design. Mrs. A. BRADLEE HUNT, Chappaqua, N. Y.

SOLID MAHOGANY FOUR-POSTER BED, Empire, date 1800, pineapple carving; bureau to match, also dressing table of same period. Price \$725. F. S. CAPOZZI, 663 Bloomfield Avenue, Montclair, N. J.

HIGH POST BED; posts seven feet tall, all four with vertical fluting; rare example with unusually fine lines and proportions. Price \$350. Can be seen in owner's house by appointment. Telephone Boston-Haymarket 2739.

FOUR-PANEL OAK CHEST, two drawers, two panelled ends, bracket feet; set of six fan-back Windsor chairs, five spindles; mahogany slant top desk; Windsor arm and side chairs; early pine chests and dressers; sewing tables; fine variety of candle stands; pair reflector sconces; Currier & Ives prints; Dutch mirror; other mirrors; andirons; life-size silhouette; pair petticoat lamps; glass, iron ware; bottles and hundreds of other items. Can be seen at WARD BROTHERS, 45 Jackson Street, Willimantic, Conn.

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 DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
 ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
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 *FERDINAND KELLER, 216 South 9th Street.
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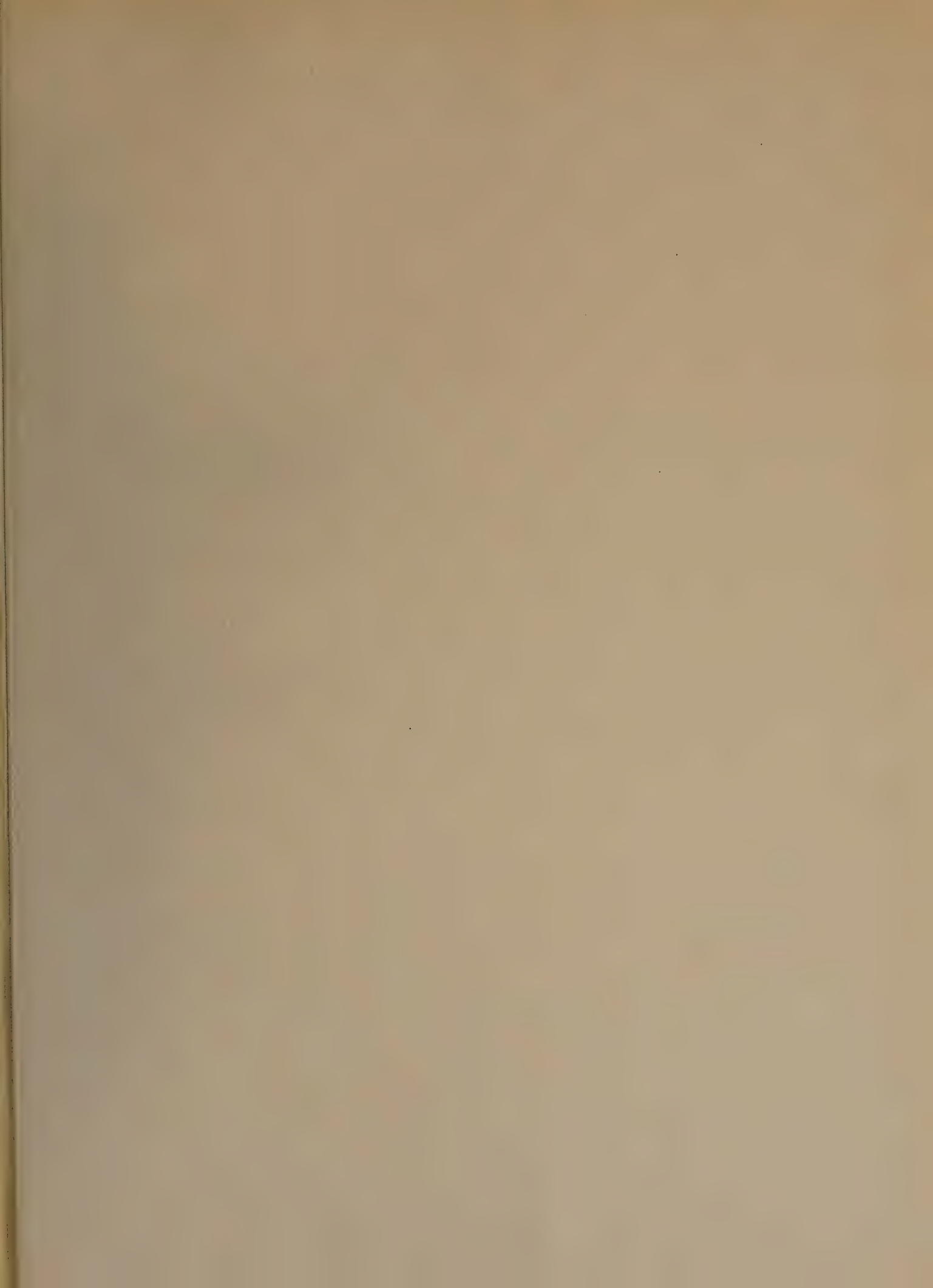
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